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# HOME DRESSMAKING MADE EASY.

BY

EMMA M. HOOPER,

*One of the Associate Editors of "The Ladies' Home Journal."*



Second Edition, Revised and Enlarged.

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## AN INTRODUCTION.

One might style this an explanation or excuse for the book being in existence, but there seemed to be a place for it and the author is trying to fill that niche after an experience of eighteen years with dry goods, dressmaking and the individual needs of women. From my large correspondence, I know that it is of general interest to an immense number of women who are obliged to do home dressmaking without any previous training. It has not been found advisable to illustrate current fashions, as they change too quickly to become standard, but the main principles of cutting, fitting and finishing, like the brook, go on forever, and these once learned make even the race with Dame Fashion an easy one. Have patience, perseverance and care and you will accomplish wonders. Surely it is worth the trial if you only learn to gown yourself economically and becomingly. "Make haste slowly" in dressmaking.

In these days there are many conveniences offered to the home dressmaker in the way of notions, materials, sewing implements, etc., but very few are able to try them all and are thus unable to judge which is really best of the many for sale; for this reason I have given the names of several articles through this book, knowing them to be first in their line and satisfactory in every respect, and though some may be unfamiliar to my readers, when once tried they will prove indispensable.

A desire to be well dressed is inborn with every woman, and man as well, and why not follow this desire unless it cause one to neglect home duties or induces one to spend more than can be afforded upon one's wardrobe? When neatly and becomingly attired a woman is happier and more at ease in her manner when in the presence of others, and remember that it costs no more to dress becomingly than it does to don the wrong materials and colors. If you do not know what is becoming and suitable Home Dressmaking will tell you.

Especial attention is given in this little work to the dressing of very stout, extremely short and unduly slender figures. All figures may be improved if we only know how to do it, and I trust in a practical manner to make this possible for my readers. Many terms used by dressmakers are of an unknown tongue to an amateur, so I have added a list of definitions that I hope will assist my readers and prove, like the rest of this work, "a friend in need."

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# HOME DRESSMAKING.

## CHAPTER I.

### WHAT IS NEEDED IN SEWING.

When commencing home dressmaking keep in view that this is an art, and the artist making a new, stylish, becoming gown is worthy of the best of tools and plenty of them. No one person has the opportunity of trying every new notion that makes its appearance, and yet many of them are great helps in a sewing-room. For this reason I have given the names of several articles in this book, knowing them to be first of their kind and perfectly satisfactory: some may be unfamiliar, but after trying them I am confident that they will be as a tried and true help, necessary to the work-basket and sewing-room.

The work-basket should have a cover to keep the dust out and contain the actual working tools, with the supplies in a covered box or drawer. Among the "must haves" are a tracing wheel and white and colored crayons for marking paper patterns. Sovran pins of different sizes, an assortment of needles, small piece of wax to draw thread through at times, an emery cushion for needles that rust in perspiring hands, belting tape in white and gray in silk, cotton or mixed, the Paquin hair-cloth interlining, the Granger hooks and eyes, invisible and otherwise; flat and round bodkins, for running in ribbon, drawing strings, etc., and a strong, flat linen tape measure.

Use only the best of sewing silk and twist for hand and machine stitching, and that of M. Heminway & Sons in black and a large variety of colors is smooth, even and strong; their crochet and embroidery floss are also necessary for a well-furnished sewing-basket, as so much is used in the ornamental hand-work now seen on gowns. A silver thimble costs but little now, and does not stain the finger if kept clean. Keep large, not heavy, shears for cutting, smaller scissors for general use, pointed scissors for ripping, and have them sharp; the S. H. & M. bias velveteen skirt binding, plain or with a braid top, is also among the good things prepared for the woman determined to have all the details of her gown up to date.

A reliable sewing-machine is the most important article in any dressmaking, and one cannot be too careful in selecting a machine, as upon its action depends the result of the work; it must be kept well oiled and cleaned; it should be easy to understand, light to run, speedy, doing fine and heavy work, and proving a saving in time and a preserver of the operator's health, all of which is accomplished by the Singer sewing-machine, which has sung its way into many a dressmaker's heart for the help it has been.

A supply of black and white cotton and the strong luster thread are necessary. A lapboard is a convenience, and should have one side hollowed out to fit the form; cut on a low table, so you can sit down to it, and to continue your comfort have a stool for resting the feet, as steadily sitting in one position is tiresome; a skirt-form is convenient for "hanging" a skirt, but the real fitting must be done on the wearer.

Patterns must be used, and the May Manton will be found perfect-fitting, stylish and of advanced ideas, and so economical in price as to be within the reach of all. When sewing, the hands must be kept clean and smooth, so use a pure soap—the Ivory—free from alkali, and on a warm day occasionally dust a little talcum powder over the hands. Keep old trimmings, scraps, linings, etc., in boxes for future use, as they may be worth renovating and using in the far-famed seven years' time, when all things are supposed to have found their use.

Among the necessary articles the Omo shield must be mentioned, as there are many shields for protecting the waist, but only one Omo, which is light, durable, impervious to perspiration, odorless and without rubber. In the chapter relating to the finishing of waists the proper manner of sewing on shields is explained. The Clinton Safety pin is a convenience wherever it may be, which explains its necessity in the workbasket. It is not extravagance to have good tools and thus turn out better work.

If there is a regular sewing-room it should be bright and airy, be carpetless, have a closet for hanging partly made articles and shelves and drawers for the store of conveniences and indispensables that a dressmaker may soon surround herself with. Sew in a low, armless rocking-chair, and have a high one at the machine; better work is done with the worker comfortable than otherwise, and I want each one trying to make a gown to achieve success.

## CHAPTER II.

### TO USE PAPER PATTERNS CORRECTLY.

That there is a right and wrong way of doing may be plainly shown in the manner of using paper patterns, which are of immense assistance when of the correct cut in fitting as well as design. Have the right patterns, use them as they should be and home dressmaking becomes simple to understand, easy to accomplish, economical to carry out and becoming in its results, altogether a charming combination.

A pattern fits perfectly if the figure is perfect, as it is fitted and graded to a model of exact measurements, but there are few such figures outside of models, as all of us have little peculiarities of our own which an average pattern cannot give, but a pattern of perfect cut needs few alterations for any figure, and this exact perfection in fit is one of the characteristics of the May Manton patterns, which are also of advanced styles, economical in quantities and reasonable in price.

To measure for a waist pattern, place the tape line over the fullest part of the bust close up under the arms and draw it snugly. For a skirt, measure the hips six inches below the waistline, remove the belt and measure the waistline straight around; draw these measures tightly. Sleeves are measured around the upper part of the arms, and a pattern is also sold by the bust measure. The proportionate measures are: Bust, 32; waist, 22; hips,  $39\frac{1}{2}$  inches. Bust, 34; waist, 24; hips, 43 inches. Bust, 36; waist, 26; hips, 45 inches. Bust, 40; waist, 30; hips, 57 inches. But American figures are more slender in the waistline than other nations.

Patterns for children are ordered by the breast measure and age, as those of an age so often differ in size; after two years girls generally increase two inches to two years in breast measure, from 1 year, 19 inches; two years, 20 inches; four years, 22 inches; six years, 24 inches; twelve years, 30 inches; fourteen years,  $31\frac{1}{2}$  inches; sixteen years,  $33\frac{1}{2}$  inches. Children's patterns are graded every two years after two-year size, and women's are even sizes only, every two inches bust or waist measure. Every pattern has on its envelope instructions for cutting and putting together, but the home dressmaker must not only follow these, but exercise care, neatness and precision in details, in order to obtain the best results. These accurate patterns do not allow

seams, but the usual allowance is half an inch on all seams, except the underarm and shoulders, where an inch is left, the material proving the guide, as a raveling fabric requires a wider seam than a firm material.

All plaits, gathers, etc., are plainly marked by crosses and perforations. Plaits are formed by placing single cross (X) on a single perforation (O), double crosses (XX) indicate where the garment is gathered, and triple crosses (XXX) denote that the edge so marked must be placed on the fold of the goods. Darts, tucks and wide plaits are marked by lines of perforations and are formed by these corresponding lines being brought together and stitched to position. Hems are indicated by lines of perforations, and lines of larger perforations show where the pattern must be placed on the straight thread of the goods. This is very important, as it prevents askew seams and crooked parts of a gown that even finished modistes allow from careless placing of patterns on the goods. After securing a pattern to the goods with the sharp, smooth Sovran pins trace it with a tracing wheel if you cannot cut without one, and use large cutting shears for convenience.

Have some one to take all of your measures—waistline, hips, length front, back and sides for a skirt: for sleeve, length inside and outside of the arm, from elbow to wrist and to shoulder, around top of arm and wrist: for the waist, the bust, waist and collar around, length of front from lower edge of collar to waistline, same in the back, length under the arms, across back between the armholes; compare these measures with your May Manton patterns and mark any needed alterations. Do not interfere with the outline of a pattern, as the designer and cutter know better the shape necessary to give not only the correct fit, but the style, that ever-to-be desired effect.

Some garments are better shaped or built up on the intending wearer. Trimming should be pinned on when garment is on the owner, and the idea thus had of the article when finished. As few figures are of model measurements, the patterns may sometimes prove long for the breadth; never cut away length at the top or bottom of a pattern, as that entirely destroys the intended effect. Take away from the middle of the pattern if a skirt, waist, sleeve, etc., or, if necessary, add to at the same part, thus preserving the outline.

You can mark through perforations with French chalk or crayons, as they do not stain any material. More information

regarding these reliable patterns is given in the different chapters devoted to cutting and fitting separate portions of a gown, and I wish to place the knowledge before my readers just where and when they need it, after the general information given in this chapter. Read the instructions given with each pattern and examine the latter carefully before cutting the goods, then continue with attention, and success will be yours, and the problem of dressmaking solved.

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## CHAPTER III.

### HOW TO WEAR A CORSET.

Wear it as it should be fitted and it improves the figure, supports the back and adds to the health; but a corset loses these good points if worn as a misfit. No one can have a perfect-fitting gown unless it is fitted over the corsets especially adapted to that figure. It is now conceded that five classes will describe the figures met with: Tall and slender, short and slender, very large in width and height, short and full-figured, the average woman about 36-inch bust, 24 waist, 42 hips, 5 feet 6 inches, weight 130 to 140 pounds.

To get the correct size for a corset measure the waistline snugly outside of the dress and take one three inches smaller. If necessary to build up the form, do so without the appearance of using artificial means. A light-weight flexible corset fits itself easily to the form, but a full figure needs a firmer corset than a slender woman requires, and for that reason the popular-priced corsets at \$1 are not entirely advocated for women of unusual figures, who will find the higher-priced grades more serviceable for them, while others will find wonderful value in the "W. B." corset for \$1, which gives the erect military bearing now so stylish.

As a guide for the "W. B." corsets to buy, the following table is given: No. 973, at \$1, is advocated for a tall, slender figure, with other corsets of the same cut, at \$1.50. No. 926 is adapted for a short, slender figure, in the popular \$1 class, with more elaborate designs at \$1.50 and \$2. No. 919, at \$1, is especially recommended for the very large, stout woman, who will find corsets of a similar cut and effect and better materials at \$1.50 to \$5, and it pays a person with a full figure to buy corsets of a good

price, as this figure is hard on a corset and needs durable boning and material. No. 989 for a short, full-figured woman may be had for \$1, with better grades from \$1.50 to \$3. No. 924 is the article for the average figure, who finds the \$1 corset "all her fancy painted," but higher grades are prepared at \$1.50 to \$3.

The two illustrations in this chapter show the popular Nos. 924 and 919 of the "W. B." corsets and the erect carriage they give, and in order to obtain the best results with such a corset, first find the waistline and fit the corset to it; use two flat laces, silk or linen, and lace both from the center of the waistline, one



up and the other down. For the first few days a corset should not be laced tightly; let it stretch a little and mold itself to the figure and then tighten the laces; but a corset should not be worn so tight that the wearer cannot feel her body move in it. When necessary, alter the part over the hips by the lower lace only. Do not use a rubber lacing, as it stretches the dress seams. A corset steel will not press into the wearer if the correct corset is properly laced. Pull the strings on each side at the waistline after obtaining the waist; the straight-front adjusts itself nicely over a flat abdomen; if possessed of a full one, run a hand down the front of the corset from the top and gently lift it up into the

space created by the straight front at the waistline, and then tie the strings around the waist in front.

You cannot lace a corset and keep it there; it must be untied every night, the laces loosened and the next morning the corset as carefully put on, waist and laces adjusted, as before. Give a few moments to this task and do it properly, your improved form amply repaying for all trouble. It is a part of woman's mission to make herself as graceful and as healthful as possible, and the right corset, rightly put on, will do it.

The medium-high bust allows Nature to act, but if the figure must be filled out use a light-weight shirt waist extender or wear the bust ruffles made of bobbinet, about three, sewed to the shield-shaped piece of lawn, with shoulder-straps of white tape; this can be washed and ironed, the ruffles being triple box-plaited and of single thickness, overlapping each other. Small hip-pads also build out the figure, and there are very few that a tiny bustle will not improve, as many are flat at the center-back, even when of a full figure. Any figure can be improved with the corset especially adapted for the characteristics shown by that figure. A slender person can be "improved" with less trouble than a stout figure may be reduced, but do not despair, as each may be gradually remodeled with patience, the corset and time.

Keep two corsets and change for comfort and appearance. If inclined to grow round-shouldered, the erect effect given by the "W. B." cut will correct this. You can secure a longer waist with a straight front. A properly fitted corset truly "fits like a glove," does not show across the top outside of the gown, and feels perfectly comfortable. A corset hook sewn to the center-front two inches below the waistline is convenient for keeping the skirts low, cutting them down as a dip, and thus apparently reducing the size of the waist and increasing its length.

The Foster hose supporters may be worn in the front or over the sides, but worn they should be for their comfort and hygienic principles, as garters are passé from their discomfort and unhealthfulness, and as the hose supporters are arranged nowadays they greatly assist in keeping women healthful. Those fastening in front assist in keeping the corset pulled down over a large abdomen, but many do not like this, and wear them on the sides over the hips, individual fancy governing the choice. The long-hipped corset is supposed to give a more slender appearance.

## CHAPTER IV.

### TO CUT AND FIT A SKIRT.

Six measures should be taken for a skirt, front, back, each side, waistline and around hips six inches below the waist and compare these with the May Manton paper pattern; do not alter the outline of your pattern; if the pattern is too long or too short insert a piece at the kneeline or take from at the same place, keeping the shape as originally made by the designer top and bottom. Of course, what length you add to a gore is added to each and every one, and exactly at the same place.

In fitting a stout figure, make the hips the objective point; pin the pattern around the hips, with the front gore dropped until it hangs straight, raising the back and sides so that the inverted plaits exactly meet at the center-back; then fit the seams to the waist and pin the belt on before trimming off the skirt. In dressmaking, it is convenient to have a lot of Sovran pins loose in a small sauce plate, as they are easy to pick up and the plate does not soon become misplaced. Finish the top of a skirt before the lower edge.

To overcome the stretching of a circular-cut skirt or very sleazy materials, hang the garment on a form or hook for a few days until the material settles into shape, after stitching the seams and putting on the belt; then shape the bottom if it is uneven and finish the skirt. If your material is to be sponged do it before cutting it by putting a wet, not dripping, sheet over the *wrong* side and ironing it until *perfectly dry*, rubbing the iron in even up-and-down strokes. The seams are pressed before binding a skirt.

For a slender person fit the skirt as before, though the front does not need the same drop, but the back edges are pinned together and the plaits laid to fall into straight lines, not to separate. If the skirt has hip darts, they are pinned in place on the wearer, stitched and pressed flat. To get the exact length of a walking skirt, which should hang even all around, tailors use a yardstick and measure from the floor up against the skirt, marking the proper height with chalk or a pin every few inches around; turn in on this line for basting, and try the skirt on again.

Many heavy skirts are left unlined, being worn over a "drop" petticoat, and these skirts need half-inch seams, which are

pressed open and each edge bound with a tiny bias strip of lining stitched on the machine. Raveling goods are safer with a French seam, also called bag—a tiny seam taken on the right side, turned to the wrong side and a second seam taken there, so there are no raw edges. Handsome silks, etc., have the edges bound with silk binding, or a strip of the lining; wash goods are overcast.

In cutting out the dress goods, keep the "grain of the goods" even with the guiding marks on the pattern. A skirt should be of a light-weight, whether seamed in with the lining, or worn over a "drop"; the tailors advocate the former, the dressmakers the latter, and, personally, I agree with the tailors that a seamed-in lining is easier to make, makes the outside wear better and is more convenient to wear, if the skirt has to be held up. In front, a dressy skirt just escapes the floor and has a dip at the back of 5 to 15 inches; a walking skirt is  $1\frac{1}{2}$  to 2 inches above the floor all around. The manner of applying haircloth, the curved Paquin or straight, is explained in Chapter VIII, for seamed-in or "drop" skirts.

Another style has lining and outside made separate, seams pressed and then overcast, interlining sewed to the lining and the two caught together down each seam; or the outside is seamed up, the interlining basted to it, and each piece of lining basted down the seams, one edge even, the other and the upper one turned down and blindstitched neatly. Then the lower edge of the dress goods is turned under and the lining blindstitched to it. When selecting a cotton lining see that the Gilbert stamp is on the selvage; their fast-black linings are thoroughly known and relied upon.

Two Granger hooks and eyes can be sewed half-way down the opening or placket hole at the back, which should be fully 10 inches long, faced narrowly and plaited in with the lining and outside, which prevents any gaping. A favorite way of finishing the top of a skirt for a stout or short-waisted person is to simply pipe or cord the edge with a piece of the goods, which allows it to fall lower on the waistline.

For a belt use the lining cut bias or straight, as the form needs, and this can only be ascertained by trying a band; if a "dip" is wished in front, and a moderate one is very becoming, cut  $1\frac{1}{2}$  inches as a V at the center front, sloping it toward the sides slightly. Put a stitch of white thread in the center of the belt and hold the skirt toward you when basting. Allow a lap

of  $1\frac{1}{2}$  inches at the back of the belt, fastening it with two Granger hooks and eyes of a large size sewed at the lower edge of the belt. A belt is sewed on the wrong side, turned over and in and stitched down on the right side, being  $\frac{3}{8}$ -inch wide when done. A heavy silk belt, if used, coming with woven edges, does not need turning in; some tailors face the top of a skirt with lining, apply a silk belt flatly to the right side and stitch it there, being single. Put a loop of tape or lining on each side of the belt near the back to hang the skirt up by.

A skirt of many gores adds to the apparent height. The binding of a skirt is sufficiently important to have a full explanation of the same. The S. H. & M. bias velveteen binding fits to any skirt, and is to be applied to the material itself or to the "drop," if that is worn sufficiently long to really protect the skirt. The easiest way of binding is to use the machine for the first sewing, though it is neater and more workmanlike to sew a binding on by hand. Lay the right side of the binding next to the right side of the goods and baste smoothly on, allowing a full inch of the dress goods and lining to turn up and a fourth of an inch of the binding. Stitch on the machine and turn the binding and dress goods over on the wrong side, blindstitch the skirt down and baste the velveteen down near the edge, allowing the merest trifle of the folded edge to project evenly below the skirt itself. Then baste the raw edge of the binding down and hem it so that none of the stitches will show on the right side, or herringbone it down; run a row of hand-stitches on the wrong side,  $\frac{1}{4}$  inch above the folded edge of velveteen. The Velvet Braid binding is applied flatly to the wrong side of the skirt, showing the velvet  $\frac{1}{8}$  inch below the edge, and the upper edge of braid hemmed down with Heminway's silk twist. The same directions will apply likewise to the brush braid bindings.

The tailor's favorite manner of binding is to fold the bias velveteen binding in the middle and lay it against the right side of the skirt, with the raw edges even and the lining—not the interlining—left separate. After basting together stitch and turn the edges up, leaving the folded edge of velveteen to project nearly a fourth of an inch below the skirt. The lining is then basted down over the raw edges, hemmed, and a warm iron applied over a piece of thin crinoline, which saves the goods from any accidental scorching. While this manner of binding has many advocates, I must confess a preference for the first style described, in which the velveteen also answers for a narrow

facing. Tailors also apply skirt braids in this manner, while dressmakers use them flat against the skirt and the upper edge hemmed down. In any case, see that the velveteen or braid is really a protection by being fully one-eighth of an inch below the dress edge.

No matter how carefully a skirt is cut, fitted and made, it must be worn over corsets fitting correctly over the hips and abdomen, and over a properly made petticoat, which is the reason for drawing attention to the W. B. corset and Sorosis ready-made petticoat. If a "drop" lining is worn, it must be wide, as the skirts are now cut much wider and the extension flounce needs the haircloth interlining to keep the dress from clinging about the feet. Many figures need a tiny bustle at the center-back to give a rounding form just below the waist, and the skirt should be fitted over it if worn. The long-hipped corsets will decrease the size of a full figure, and the skirt should be easy there, not "skin tight."

The ruffles on "drop" skirts are accordion plaited, cut bias and hemmed or bound narrowly with velveteen to keep them fluffy. The plaiting cuts the material, but is pretty, of course; a bias ruffle needs once and a third more of the material than the space to be covered; accordion plaiting requires three times as much. Ruffles are often finished with pinked ruches, and these are especially attractive on "drops" of Pres de Soie lining, which wears well, looks better and feels best for such a general use. Sew skirt seams on the Singer machine, with a moderate tension; baste these seams from the top down and hold the gored side next to you.



## CHAPTER V.

### WHAT YOU SHOULD KNOW OF BLACK SILKS.

The beauty of silk attire has never been doubted, and the woman has yet to be found who does not admire and wish for a silk gown, yet few realize what silk is in texture or know how to select it when buying. It used to be said that black silk had to be bought on faith, and, in a measure, it has, but they show faith nowadays only when the material has been tried and proved worthy, and the wise woman looks for some proof to convince her that she is buying the best.

Silk was known of by the Chinese many centuries B. C., and was then as now spun by the silk worm in long silken threads or filaments. Each cocoon averages 4,000 yards of this delicate filament, and about 400 are needed for a strand of sewing silk and yet some expect wear like leather of this dainty web. Silks used to wear and be treasured as heirlooms, but in these days of cheaper goods, "loading," etc., silk cannot endure such treatment unless it is purely silk, not gum and chemicals, and to get pure silk one must be prepared to pay for it \$1 up for the 19-inch width and from \$2.00 for the 36-inch width and get a piece bearing the stamp of "Moneybak" on the narrow ribbon selvage.

No piece bears this name, taffeta or satin finish, that has not passed a strict examination and been pronounced flawless; the best of raw silk is procured, the finest weavers, best of dyers, no one can do more to turn out a perfectly satisfactory black silk for a gown, waist, petticoat, trimming, long coat, short wraps, etc., for the use now ordered by Dame Fashion of black silk has extended with time. Being of such perfect material this brand of silk is proof against rain and dust, as the former does not spot, the latter easily shakes off and it does not fade.

In buying silk try to crumple it in the hand, then smooth it out, and if it wrinkles it is not going to prove very serviceable. Another test is to scrape diagonally across the silk with the thumb-nail. If all that it should be the threads will not slip; otherwise the nail will make a great space of loose threads. Pure silk has a clear, bright luster and a soft, firm texture or "feel," as buyers often say; it is also strong and should not tear easily, and, as a last resort, silk is sometimes tested by fire. If pure silk and dye it takes fire slowly and goes out very quickly.

but, after all, such severe tests are not necessary when the shopper knows what brand she wants and sees the name woven on the selvage.

One piece of advice I would like to impress on every reader: Do not buy black silk for a garment unless able to buy a good piece; do not think "how cheap can I get it," rather "how much can I put in the material" and get a satisfactory brand that will serve as a gown and then make over as a petticoat. Another word of warning: Do not buy indifferent silk for lining or petticoats, for these get hard wear and do not have the care of a gown or a coat. A poorer grade of white or colored silk is allowable, for it is not the stand-by that a good black silk is.

Black silk is now worn by women of every age, size and complexion and can be made becoming to all for all occasions by the skilful tailor or dressmaker; even the little girl of 4 years has her black silk coat, and very attractive she looks in it, too. If all black is unbecoming, use cream or white lace, soft chiffon, a suggestion of pink or blue in the collar, etc., or trust in the hat to supply the keynote of color needed; a touch of jet is handsome on black silk, and black embroidered chiffon appliquéd makes it appropriate for any but the deepest of mourning. In fact, if you know the possibilities of this wonderfully attractive fabric with a little manipulation it may be of universal use.

A most useful garment is a "drop" petticoat made to wear with the fashionable unlined gowns, making it close-fitting about the hips, with a deep circular flounce, covered with overlapping bias ruffles, gathered half as full again as the space to be covered. Deep accordion-plaited flounces, finished with a ruche of the same "Moneybak" taffeta, are also worn, but it is worth remembering that to plait silk means to subject it to very hard treatment with the plaiting and pressing of hot irons. Taffeta is best for a petticoat or lining, as it has the "stand-out" tendency, though the best now has a soft texture.

This brand of taffeta and also the "Moneybak" *peau de soie* made by the same firm are used for the long and half-long coats that are worn unlined or lined with black or white silk, according to the season. The 36-inch width cuts to most excellent advantage for these garments, and with a handsome long coat a woman does not need such elaborate dresses, so it becomes economy in the end to have one. The coats are trimmed with silk galloon, cord pendants, *écru* lace, a handsome lace collar, etc., but the better the silken fabric the less trimming does it

need to set it off, for a handsome silk is admired for its own advantages.

Tailors make stylish suits of a skirt and Eton jacket, long coat or half-long, close-fitting jacket. The genuine English suit is strictly tailor-made, only bands or stitching as trimming and blouse of the same or one of thinner goods, as a tucked crêpe de Chine, black, white or colored. As this often seems too severe to our American ladies many of the suits are trimmed, plaited, etc., but the tailor effect is not lost and the costume is suitable for street wear, church, etc. Tailors also make shirt-waist dresses of taffeta for traveling, as a pure fabric easily shakes the dust.

The dressmaker's shirt-waist gown is of another design, and in these days has ornamental hand-sewing on it, as fagoting, feather-stitching, etc.; linings all of white taffeta take as "to the manner born." Waist and skirt yokes, head of flounces and cuffs have the above trimming in black or white, and for a slender young girl a very *chic* frock of this kind is accordions-plaited all over with yokes and cuffs of the openwork in white. Dressmakers also trim these simple suits with a little tucking only, studying the wearer and designing for her individually.

The convenience of an odd skirt of *peau de soie* or taffeta cannot be overestimated, for it is always ready, if made in a standard seven-gore style, and can be worn with any waist. This convenience will not fail to keep separate skirts and waists in vogue, but buy a good piece of silk for the purpose, for it will be expected to wear for all times and places. A waist of this kind should be rather simple in effect to escape the fleeting fashions; moderate effects, merely tucking and stitching, combine to form a standard garment that can be packed away for three months, shaken out and worn with satisfaction.

The more elaborate gowns of rich, "stand-alone" taffeta for day functions, as weddings or luncheons or dinners, theaters, etc., are beautiful with black or white garniture, but the handsome background sets it off. One for a matron is of the "Moneybak" taffeta for a demi-train, full sleeves and graceful blouse with short yoke and front panel of white lace, edged with a tiny vine of jet; stole collar yoke in the same effects and deep cuffs, a girdle belt with jet buckle; the lower part of the skirt, blouse and sleeves were in tiny tucks. Another gown shows the same idea, but Cluny lace is used and dotted here and there with black

silk French knots, no jet, thus costing less money, but more of the wearer's time.

Quite a conservative matron of 60 has a "Moneybak" peau de soie with yoke and box-plaited panel of the goods, demi-train skirt with a circular flounce to the panel and a black silk galloon around yoke, down panel sides and as a heading to the flounce; blouse with deep yoke and high cuffs of the silk galloon over white silk and handsome cord pendants on each side of the front. A younger woman wears a peau de cygne with drop yoke of cream lace, lined only with chiffon, for evening, and vine-like trails of white lace over the skirt, running higher in front.

For regular evening gowns some Frenchy costumes have transparent yoke and sleeves of jetted net or black lace, as the pure-black costume is very becoming to a golden or rosy blonde. A girl's evening dress for a stand-by is sensibly made of black taffeta or a thin satin-finished fabric, with demi-train skirt, no sleeves to mention and a low, round bodice and girdle that can be trimmed, according to circumstances, with a wreath of flowers, bertha ruffle of lace or a shaped bertha of allover lace or the classic drapery of tulle, held by flowers. One is never at a loss with such a gown to invent some new effect with it, and when the "best days" have been passed it becomes a lining for a black lace or net and gallantly makes a second record.

Exquisite frocks are made for evening by girls able to embroider, using their skill for flower pictures worked as a front panel or scattered trail around the skirt; ornament the waist and sleeves to correspond with lovely natural-colored blossoms and leaves. A black separate waist embroidered in black wheatears is very rich in appearance, and, if the material is of durable taffeta, pays for the work in good service.

Black is always refined in effect and a silken sheen is not only attractive, but generally becoming. If it is not, add the touch of lace or color lacking and all will be well. Every one now wears black silk, and the important objects are to procure a satisfactory brand and to fashion it in a stylish, becoming manner. Both of these objects are possible, and "he who runs may read," but first and last remember to treat silk as silk, not serge, and a reliable weave made of pure material will repay your confidence, but look for the ribbon selvage and name woven on it and I am confident that time and appreciation will confirm the above opinion of the queen of dress fabrics—silk.

## CHAPTER VI.

### CUTTING AND FITTING WAISTS.

First get your pattern, one of May Manton's, and read the instructions on it; lay the pattern on the lining, which may be of taffeta silk, Gilbert's percale, lawn, etc., as best suits the dress goods, and keep the waistline exactly on the grain of the lining, as every pattern has the straight line plainly marked. Do not cut out the darts until the waist is tried on, only mark them.

The two-piece waist pattern shown in Fig. 1 is a wonderful convenience for linings and outsides as well, since tight-fitting bodices have become *passé*; the slightly rounded front edge can easily be increased if the figure needs extra room over the bust. On this pattern allow inch seams on the shoulders and at the underarm seams. Use a running stitch for the basting and a long needle; hold the back toward you in basting the shoulders and "ease" this in the front a trifle; meet the notches in basting and begin at the top of a seam to sew it.

Here are a few hints regarding fitting, given by a tailor for jackets, but the ideas are also of advantage in waists: "If the garment fits poorly take the correct measures of the entire garment, and recut according to these measures. When the fronts wrinkle across the chest near the armholes, take up a small V. in the lining only, running down from the armhole. Wrinkles under the arm prove that the armhole must be cut out more. If the back over the shoulderblades is too wide, cut out the armholes. Do not fit in a hurry. Keep your mind on your work. Do not talk to any one while you are fitting. Do not use a stuffed or a hard form for fitting, or the corsage will be too large, as the human figure gives, and a made figure does not."

Use small, strong pins, like the Sovran, and pin a seam together before basting it; baste evenly, so that the line may prove a guide in the machine stitching, for which the easy-running Singer machine will be found competent for any material. Do not cut off the front edges until after the fitting and pin them up on the figure by putting the selvages together and the pins back. Commence at the waistline to pin, hook or button a dress and work up, smoothing all imperfections up toward the shoulders, as the French do. Sit down, stand up and bend over in a waist, as the fit may change with every position, and you want it to be

right in each. In fitting shoulders do not take more off of the back than the front, unless the figure is very hollow in front. Baste all seams straight, and remember that as a basque is basted so it will be stitched, and upon this depends the beauty of the curving seams. Keep the waistline as long as it is naturally, not longer, and make the darts near together at waistline, to give them a slender look.

Face the front edges of a waist that is rounded out with a piece of lining  $1\frac{1}{4}$  inches wide cut the same shape as the edge. If the front edges are left straight an allowance can be made for hems there. A very full figure may like the wrinkled effect

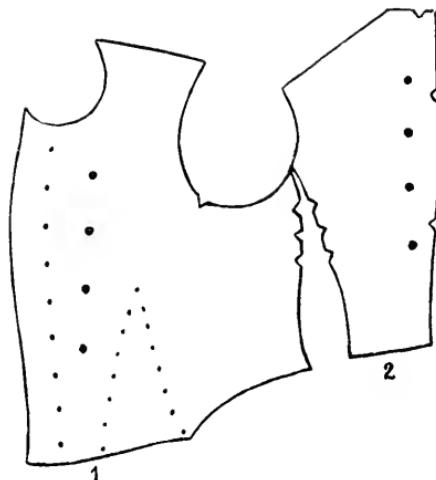


FIG. 1.

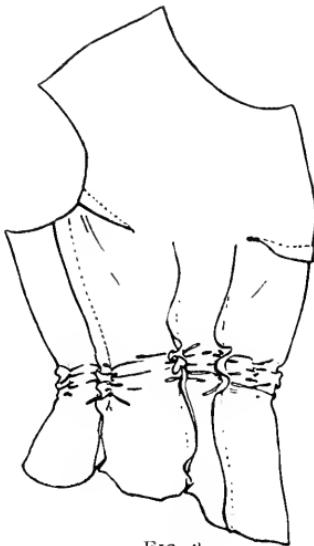


FIG. 2.

illustrated in Fig. 2, where the lining is cut two inches longer than the pattern and the extra laid in the wrinkles at the waistline. If you do not like the idea of these wrinkles, then do not allow any extra length for them. The illustration shows a lining for a full-busted person, basted and the wrinkles laid in the lining, half an inch above, the same distance below and at the waistline, in order to take the strain from the outside material and to keep it smooth. The front edge is rounded over the bust and a small, crosswise dart taken halfway between the neck and waist. Another dart is taken in diagonally at the armhole, and this one is often used with advantage, even though the person is not full busted. These two darts appear only in the lining, the outside being smooth over them. Do not be fitted in an old or ill-fitting corset and then expect the gown to set correctly.

After having fitted the lining and pinned it for necessary alterations, remove the bastings, mark where the stitching will be, cut out the two bust darts on each side and baste the lining to the outside. Put your first basting-thread exactly through the center of the waistline, keeping the grain of each material straight. Now baste in the tiny wrinkles at the waistline, not putting them in plaits, but in wrinkles between each basting stitch. Do not cut the neck low in front, or the collar will not fit. Do not cut the armholes out in a lavish manner until the last thing, as they are apt to stretch. If thin around the neck place a layer of wadding—the sheet variety—between the lining and dress, tacking it here and there to the lining. If two layers of wadding are used, the second one must be tapered down near the edges, and after stitching in the sleeves pull the wadding out of the seam, lest it be too clumsy.

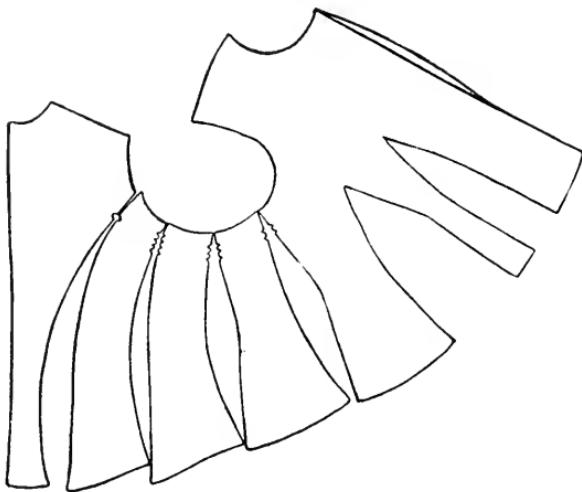


FIG. 3.

Fig. 3 represents half of a flat paper pattern, necessary for only a very large figure, needing an extra side gore where many seams decrease the width; the wrinkles in the lining, tiny darts and extra piece combined will fit the largest of figures. Some forms require fine haircloth (the Princess Featherweight) sewed on each side from the shoulder seam to the underarm seam, rounding it to fit in the armhole on the outer edge and allowing it to almost reach the collar on the inner side, then narrowing it down so that it is about nothing when it reaches the under seam. This takes in the hollow around the front of the arm and part of the collarbone, where the dress is very apt to wrinkle or "break,"

as it is styled by dressmakers, when the wearer moves. The hair-cloth is stiff enough to prevent this, and should be stitched on the lining between it and the outside fabric.

In Fig. 4, half an ordinary four-piece pattern is shown with darts and back especially shaped to give a slender appearance, all parts carefully worked and perforations to point where the grain of the cloth is to be kept perfectly straight. Do not cut into cloth without a thought of economy; extravagant cutters are not the best dressmakers. After the waist is fitted, with the outside basted on, the seams can be stitched barely outside of the basting,

using M. Heminway & Sons' sewing silk for both strength and neatness, as the inside of the waist must look well and the seams must hold. Stitch on the Singer machine with a tight tension and small stitch for waists and a long stitch for skirts.

Overcast seams before pressing them (methods for this work are ex-

plained in the tenth chapter). Use a small, slender iron for pressing seams. Turn the side form, shoulder seams to the front, and open the darts, the back, side and underarm seams. Do not press plush, velvet or cloth seams, but stand the iron on a table and run the seams quickly over the rounded end. With a tailor-made suit the pressing is half the success of the gown; it is done with very heavy irons and by a man who nearly shapes the dress with his manipulations. It is said that tailors press or sponge cloths by laying a wet (not dripping) cloth on the wrong side of the goods and pressing it with a heavy hot iron until perfectly dry. Sleeves, collars, etc., are described in the chapter entitled "The Accessories of a Waist." Have your corset fitted before the waist is.

The chief alterations in a waist, tight or blouse fit, are made in the shoulder or underarm seams; keep the latter straight down the line of the shoulder, a long seam there giving the "drop" effect. If striped goods are used they must be matched for each front, sleeves, etc. Plaid goods have the blocks exactly matched or may be cut on the bias. Striped goods are also cut to form

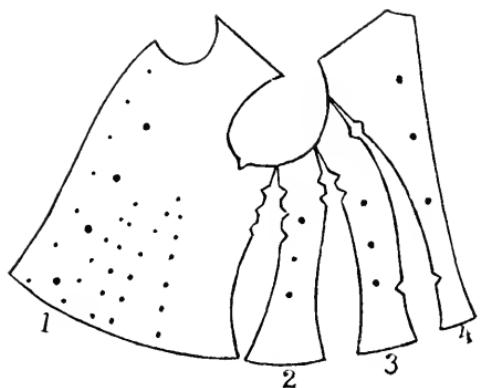


FIG. 4.

a series of Vs down the center back and front of a waist, requiring careful cutting and fitting as well as an abundance of the material.

I do not advise making up plaid ginghams on the bias, as they are apt to be pulled askew in the ironing.

Waists and sleeves of such fabrics are made with the bag or French seams, which have the raw edges put together on the right side and a very narrow seam taken; then they are turned to the wrong or inner side and another tiny seam taken. Wash waists are best lined, if at all, with a piece of the same goods or with white lawn. If one perspires freely there can be a deep yoke at least of the goods on the wrong side; with others a reinforcement around the armholes and down the side seams is sufficient. The round waists worn under the skirt should extend fully three inches below the waistline. The finishing of a waist requires a separate chapter, being a different class of work to the cutting, fitting and stitching.

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## CHAPTER VII. THE ACCESSORIES OF A WAIST.

The most important of these is a sleeve, and this is so varied in style that all cannot be described, but the flat paper pattern here illustrated gives the exact shape of the standard design in coat sleeves. Pin the paper pattern to the armhole before cutting into the goods, observing where the inner seam comes, as it should be on a straight line with the thumb with the arm hanging down straight; get the elbow in the right place and then pin to the armhole; always keep a cushion of Sovran pins handy, for there is much of pinning in successful dressmaking.

As a general rule to follow, remember to have a cross thread of your goods halfway between the elbow and shoulder, making the lower part bias. Very thin arms were improved by a layer of wadding between the elbow and shoulders when close-fitting sleeves were worn. Cuffs and epaulette trimming shorten arms. A narrow tape may be stitched around the armholes with the sleeve, which prevents any splitting across the front of the basque. The armholes are closely but loosely overcast; the sleeve seams are clipped several times to prevent any drawing, overcast separately and pressed open if desired.

Keep the pattern straight on the goods or the lower part will

twist, this being one of the portions of a gown that cannot be askewed to save a few inches. Dresses nowadays require a goodly quantity of material, for each part is full and the shape of many pieces forbids twisting the pattern around in order to get it out of a scanty number of yards. The May Manton patterns are cut with economy, but not so scanty as to spoil their fit and style, the important requisites of a pattern. Line sleeves with the waist lining, a soft fabric being excellent for this, as it "fits in" better:

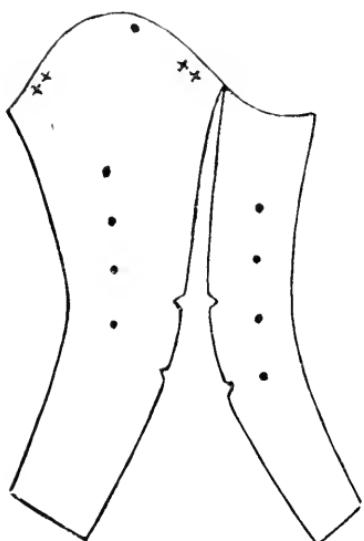
the Gilbert linings are fancied for their colors, texture and adaptability.

The wrist of the coat sleeve should be faced with a bias piece of silk the color of the dress or its trimmings and the inner seam left open for an inch to allow the hand to pass through. The sleeves must be pinned on the wearer, as some need the underarm seam nearer the front than others. Too tight a sleeve over the forearm makes the hands red. Never show the wrist-bone unless you have pretty hands, as shortened sleeves make them very conspicuous. Cuffs are being

worn again and are interlined according to the material with haircloth, sleazy crinoline, canvas, or left soft and sometimes transparent, as of lace. In pressing facings rip the basting threads first; cuffs shorten the apparent length of the arms, unless of the deep, Renaissance design—very long over the hands.

In basting sleeves, meet the elbow notches and baste from there up and down; if a sleeve is to be lengthened add the extra at the center, not at the lower or upper edge. Sleeves of striped fabrics should show the stripes perfectly straight down the center of the arm. Cuffs are neatly fastened with a small size of the Granger invisible hooks and eyes, which remain fastened and are really invisible. A frill of lace, using it always twice as full as the space to which it is gathered, finishes many home and dressy costumes and imparts a delicate appearance to the hands. It is not out of place, however, to leave the lower edge of any sleeve untrimmed.

It is well to leave a seam three-quarters of an inch wide for the outside, and half an inch for the inside of a sleeve, in case it



has to be made larger. Some persons are noted for wearing out their sleeves, and these should buy enough for the second pair, as contrasting sleeves are no longer in vogue. The full bishop sleeve should be regulated in size according to the wearer, and the trimming selected with a view of its ultimate effect on the figure, pinning it on the one who is to wear it.

The greater number of waists are now finished with an inch band of silk or the material cut bias, straight or sloped to the neck, as forms and fancies differ; this may be interlined with very thin crinoline, faced with silk and fastened in front with the Granger hook and eye, so that the edges just meet or the band is left soft for coolness.

High, stiff collars are entirely out of style after ruining many a pretty throat; 2 to  $2\frac{1}{4}$  inches forms the popular height and fancy, separate collars are now the choice and they are usually made over a foundation of bobbinet, featherbone, etc., to keep them light, as all sizes and several styles come ready made, fastening in the back with the tiny invisible hooks and eyes before referred to. If a collar is sewed to the dress neck, hold the latter toward you, but the general opinion is that a collar made entirely separate sets better.

Fancy collars are a legion and change with the seasons, but at present the tab idea is the ruling one in this important accessory. When a plain stock-collar is worn, it requires a tiny "turn-over" or "protective" collar of lace, embroidery, etc., for neatness and becomingness, as a plain collar line is very severe. A collection of different collars enables one to make many changes with a plain, colored or black gown, and collar and belt sets thus sprung in vogue, especially for summer frocks.

Velvet is always becoming in accessories, on account of its rich, flattering effect. If all seams and edges are properly basted the machine stitching will run just outside of the basting thread, and never begrudge using a good silk for stitching, one that does not knot or rough, matching the goods exactly, as can always be done with the Heminway range of colors in silk.

Perfectly transparent collars and cuffs of lace are very dressy on silk or thin wool frocks and are lightly caught to a tiny, bias band, finishing the wrist, being themselves of allover lace, with a bias piping on all edges of velvet, silk, mousseline, etc., coral stitched with crochet silk, stiffened with two short, diagonal pieces of featherbone, back and front, and securely fastened with those dainty little invisible hooks and eyes.

Although not worn much now, except on jackets, revers are a boon to hollow-chested persons, as they fill up the space, and they are also becoming to full-busted women, as they detract from any oversize if pointed long and slender below the fullest part. They are of the dress goods or a contrasting material, and are finished with an edge of beading, braided, stitched in two rows on the machine, a delicate vine of lace appliquéd on, etc. Revers can be made in so many shapes—square, pointed, continue over the shoulders to form epaulettes, etc.—that it is impossible to describe them all, but their making follows the same general lines. They should be interlined with haircloth. The outside material must be turned over the stiffening, caught down with a few long stitches and the silk or dress goods lining hemmed over this, an eighth of an inch from the edge. Cut all such accessories out of paper first and pin them on before a looking-glass until the proper position is found, using Sovran pins.

Some revers are cut in one piece with the jacket fronts. If they start from the shoulder seam and taper to the waistline they are properly termed bretelles. Shawl revers have a rolled collar below a standing one that ends in short, wide revers over the bust without the notch or "step" that distinguishes a man's coat collar. This latter style has the revers part pointed to the turnover collar, which is sewed to the dress neck with the seam toward the inside, leaving the dress goods free to be hemmed down over the seam. The revers are seamed in at the end of the collar and sewed in the front edge of the jacket, with the same seaming or made entirely separate, finished up and then slightly lapped over the collar ends.

A two-inch ribbon belt is becoming to nearly any figure, No. 9—1½ inches—is fashionable this season. A slender, narrow buckle makes the waist smaller. There are many contrivances for holding skirts and waists together under a belt, but a Clinton safety-pin is always handy for this purpose. Keep your belt well pushed down in front, as it is one of the first signs of middle age for a belt to ride up at that part. The lighter colored the belt the larger the waist. The Empire belt is fitted around and above the waist, is three to seven inches wide, and in soft folds or flat. If the latter, it is covered with embroidery or beading and is only suitable for a slender figure, and is of the bodice form and requires the fine boning in front only or at the sides and back if very wide. The Pompeian belt of fancy ribbon, six to eight inches wide, is boned as a pointed girdle at the back, brought low in front in soft folds and fastened there with an odd brooch.

There is another pretty belt for the flowered ribbons which crosses the front above the waistline in soft folds, is brought lower to the back, crossed there, carried to the front again low as a "dip" belt and knotted there with long ends hanging. Soft ribbon sashes in folds around the waist have two short loops pointing up at the back and two longer ones down, with half-long ends or down to the floor nearly, ending with a short loop knotted 15 inches above the end. Sashes and fancy belts are tied on request at the large city stores, if the ribbon is bought there, and the variety of made belts was never surpassed, for a belt means a good deal on a gown of to-day.

Yokes of lace, the goods in tucks, rows of trimming, etc., are small or deep and low over the shoulders as a drop. On a slender figure, something of shaped bertha effect is becoming, as is a large collar garniture. Flat vests have been put aside for collars, yokes and applied trimmings; a narrow or V-shaped vest is occasionally seen and may be necessary for remodeling a waist, but the prevailing idea now in a waist is to have it gracefully loose and the trimming applied directly to the garment rather than as a separate accessory.

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## CHAPTER VIII.

### THE USE OF HAIRCLOTH.

When the correct haircloth is obtained and then used properly in the skirts of to-day the wearer walks lightly and at ease, for there is no dragging about her heels of yards of goods, but from the interlining's effect the lower part of the skirt is held out and enables one to step freely in a graceful manner "envied by many and (formerly) obtained by few." Now, with the use of the Paquin interlining all is changed and the making of a skirt is easily accomplished.

Firstly, haircloth has a niche of its own, nothing else will take its place. When the professional or amateur works with it as a friend the best of results are obtained, and in order to make this task an easy one the Paquin is woven in curved strips with a piece of linen between, the haircloth strip being  $7\frac{1}{2}$  inches deep, which can be turned under, top and bottom, to finish the interlining and no long, stiff hairs poke out as they used to do.

Such haircloth is made of the best horsehair, is light in weight, elastic and resilient; it may bend, but it does not break

and will keep its shape in damp and dry weather, and, like Truth, will ever rise again no matter how crushed. Health and comfort are aided by this dressmaker's accessory and style added to many a skirt that otherwise would lack just the right "hang" that means so much to a woman desiring to look well and have the appearance of a perfectly gowned person.

In using the Paquin to interline a skirt you can use the depth of the haircloth strip only, with an inch of the linen left on each side or have the depth of linen as well, but a  $7\frac{1}{2}$ -inch interlining is an excellent size; cut the material out as it comes, it has the proper curve to fit any skirt, lap the ends of each width and stitch down over each side of them a narrow bias strip of lining or on one side only, using this for the outer side.

When sufficient is joined for the skirt turn down the tiny edge at the top and baste the interlining to the skirt lining if it is a gored skirt "seamed lined," the lining being all seamed first; then stitch the upper edge of interlining to the inner part of the lining across the top, leaving the lower part basted only. Put the dress skirt, which has the seams stitched, to the lining so that the raw edges of both come together and arrange the seams as described in the chapter devoted to the cutting of skirts. All skirts should be left at first fully an inch too long, then turn up the lower edge to the proper wearing length, the lining, interlining and outer material and finish with the usual binding, etc.

For a skirt made with a "drop" lining the proper place for the interlining is on the "drop." Many ladies have two or three "drops" made as full petticoats to use under all skirts, others prefer the seamed-together lining, and this interlining is appropriate for either. Although sufficiently stiff to keep its place the curved and straight haircloth (known as the Princess Featherweight) can be sewed on any sewing machine.

For a "drop" skirt apply the interlining on the inner side of the gores or the circular extension flounce as it may be fashioned, applying as before, and cover it with a facing of the "drop" material which will come next to the wearer. This one little addition will entirely transform the skirt and by holding it away from the wearer give it apparent lightness. As skirts are certainly growing fuller it behooves one to look well into such little helps to personal comfort.

The straight haircloth, Princess Featherweight, is "a friend in need" for cuffs, revers, as a staying band on the lower edge of a close-fitting basque, in some collarettes, bodice belts and numer-

ous accessories where a pliable interlining is needed. Cuffs especially are growing conspicuous on coats and waists, and perfectly soft cuffs have neither style nor comfort—they need the one touch given by haircloth.

Riding-habit bodices are interlined through the postilion or skirt part of the back, across the shoulders and chest, to give them the most exact fit without a wrinkle. All basques having box-plaited backs need this interlining to keep them in shape, so tailors appreciate its many good qualities and some forms have a far better appearance if haircloth is used in front of the armholes to prevent the “breaking” that a figure hollow there indulges in. The straight haircloth (Princess Featherweight) is also bought by the yard and cut crosswise to fit any gores, bound with a strip of lining where flatly joined on each end, and also bound top and bottom, using a lightweight lining, with narrow bias strip, while the Paquin comes already curved.

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## CHAPTER IX.

### THE CORRECT USE OF VELVET.

Some modistes and many home dressmakers claim to find velvet difficult to handle and therefore cannot use it to the fullest advantage; all of this is easily obviated with a little knowledge and a modicum of common sense. Now that velvet is remarkably stylish for coats, costumes and waists and is universally softening and flattering to the complexion no one can afford to slight it.

As a trimming it enriches any fabric that it may be put with, as a separate waist the new “Boulevard” velvets are charming in dot and small figured patterns that promise great vogue this season and a great advantage in this brand is that it is now of fast colors. There is a close pile to this material and a large range of colors; it cannot prove a risk to buy a velvet waist for it is ever *la mode*, but there are a few things to consider in manipulating velvet and I am going to tell you of them.

Velvet garments have the pile running down and the pieces should be cut the same way of the goods or each part will cast a different shade. Have your thoughts on your work when cutting out a velvet garment, and in basting it use a fine needle and silk, as coarse cotton leaves an impression on the soft velvet pile or

surface. When ripping out basting threads cut them every inch, so as to have only a short piece to pull through.

Use the small, sharp pins for fitting, and do not allow yourself the habit that even professional dressmakers sometimes have of putting in pins and taking them out, apparently at haphazard. Let each pin go into the waist, etc., with a purpose, and do not use any more than are absolutely necessary in velvet. Carefully stitch the seams, for one altered means a line in any velvet, even "Boulevard," which, by the way, is stamped on the back of every yard, so you can see for yourself if you receive what is asked for.

To press the seams of a velvet garment stand a warm—not hot—iron on the large end and run the open or closed seams over the small, round end, after the slightest dampening possible of each seam. This prevents flattening the pile, as ironing would do. The material is an excellent wearing fabric, but give it care and it will repay you three-fold. If any part of the velvet becomes creased, then steam it according to the directions given in the chapter on "Renovating Materials."

In hemming a bias piece of velvet turn the hem down but once and blindstitch it along with stitches that catch on the under side only, never showing on the right side, from a half to an inch apart. Never work a buttonhole in velvet. When dusty, wipe velvet with an old silk handkerchief or brush with a soft whisk, called a velvet broom. If wet shake it well and hang in a cool room. If a grease spot gets on velvet rub it lightly with a little gasoline, remembering it is explosive.

Velveteen gets hard wear, but that it will wash is news to many; make a lather of Ivory soap and hot water, souse the velveteen up and down in this several times and then put it in two fresh, hot lathers and finally rinse through clear, warm water; do not wring, hang on the line and about half dry, then have some one hold an end of the velveteen, you hold the other with the left hand and with the right hand take a hot iron and run over the wrong side of the goods, the steam raising the pile like a fresh piece. In the water when washing and rinsing put a teaspoonful of common salt to each quart of water.

A velvet waist is not an expensive article to buy, as it can be worn with a silk or woolen skirt and does not require any trimming, or only a small quantity, and nowadays it is usually the elaborate garniture put on a garment that sends the price beyond medium-sized purses, not the actual material. White or black

dots on a colored ground among the new "Boulevard" designs are stylishly fashioned in the tailored style, with stitched edges and handsome buttons, or more elaborate designs obtain for a more dressy blouse.

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## CHAPTER X.

### FINISHING A WAIST.

The manner of sewing on hooks and eyes adds much to the fit and general appearance of a waist and the articles to be used are many, but only one hook has the restraining curve in the bill, enabling the dressmaker to cover the greater part of the hook with the facing and not wear it when passing it over the eye. The Granger hook and eye is proving all that a dressmaker wishes it to be, as it stays where sewed and from the shape of the hook does not wear the facing and is smooth and strong. The invisible eyes made by the same firm are most convenient for any portion of a garment to be lapped over, as they are concealed and can be used with any hook or with the Keystone spring hook with the regular safety spring at the under part to keep it fastened.

The lining of a bodice usually has a stay up each front edge to the height of the dart; the hooks and eyes on the front edges are half an inch apart, hooks on the right side, and edges just meeting when hooks are fastened. On the left under side of this place the eyes, so that they barely project beyond the edge. Sew with five stitches in each loop and four on the right side of the large part of the eye, halfway to the top, and then pass on to the next one, without breaking the twist. For a neat finish cover the eyes with an inch facing of silk, cut bias and blindstitched, the turned edge coming nearly to the top of the eye, the latter being left free to catch the hook easily.

On the right side the hooks are put back a trifle from the edge and are sewed with fine stitches in each small loop, taking them straight back, and at the top of the bill five more stitches are taken crosswise. The facing can then be put entirely over the hook to the top, as it cannot interfere with the safety curve at the top in this patent hook, and hemmed down.

The invisible eyes and small hooks are preferred for a collar, cuffs, etc., as fastening a belt, a bertha or yoke opening on the

shoulder, etc. After the waist is evenly stitched on a Singer machine with Heminway silk trim the seams evenly and overcast them, separating each in two parts, as they are to be afterward pressed open in the center. Seams are cut in scallops and loosely overcast with silk; others are turned in and oversewed; others, again, are bound with thin lutestring binding, though all are occasionally clipped, to prevent any drawing when the seams are pressed. The first method is the easiest, and is now followed by the best French and English dressmakers. Next press, using a bit of crinoline between the warm iron and lining.

All seams are boned in the lining for a very full figure, others are now content with bones at the underarm seam, darts and front edges, boning to the top of the corset; even a loose waist is improved with a few bones. If covered stays are used they are placed down the center of the opened seam, firmly caught, top and bottom, and herringboned with silk twist, reaching to within half an inch of the lower edge if a close-fitting waist and to the bottom of the waistline if a loose one. If featherbone is used it is stitched through the center to the lining, using a sewing-machine attachment to hold the bone in place. An uncovered stay like whalebone requires a bone casing run along the center of the seam the bone slipped in, a loop made at the ends of the casing to protect the rounded edge of the bone, made by the dressmaker, and firmly secured in the center, top and bottom of the bone.

A waist worn under the skirt only needs hemming on the lower edge; if worn outside the lower edge is turned up for half an inch, "stayed" with a narrow bias band of thin canvas and faced with a bias piece of silk or the dress goods, hemming it down. With a loose or "worn-in" waist stitch a tape at the outside of the waistline in the back, about four inches across at the center; when on, bring this tape forward over the loose front, fasten low and tightly with a Clinton safety pin and arrange the fulness of the front then as the figure requires; when the skirt is on fasten the back of its belt through this tape with a second safety pin and there will be no unsightly divorce 'twixt skirt and waist.

If the waist is worn outside of the skirt, accomplish this union with two of my favorite eyes (the Granger) of a medium size sewed to the inside of the waist, a trifle above the waistline and each one inch from the center of the back; have two hooks at corresponding positions sewed to the skirt belt and the combination is effected. Sew buttons on with silk twist and work

buttonholes with the same Heminway twist; if a tailored button-hole, a strand of twist is carried around the edge while working the hole, and crossbars are worked on the end, if an ordinary buttonhole omit bars and strengthening thread.

Use the best of dress shields to protect a waist, and when sewing them in put the needle through the extreme edge only of the shield; the Omo shield contains no rubber, is noted for its hygienic qualities and perfectly odorless; it is narrow for shirt waists, is of nainsook or silk covering, is large, with a short flap, curved to suit full figures, detachable, absorbent, etc., being apparently designed to suit every fancy and an excellent article. Fasten a shield in a waist at the ends to the armhole and twice to the lining below, putting the shield in to incline more to the front, not to set straight down under the arm. In the chapters on renovating articles the cleansing of worn shields is referred to.

The waist worn outside of the skirt requires a lining or belting belt which should be set so that its lower edge is quarter of an inch above the waistline, to keep the bodice down at the back. This is featherstitched with silk twist at the center back, side form and side gore seams, and in front should be a trifle tighter than the bodice, from which it takes the strain at the waistline, fastening with two hooks and eyes. This kind of a waist frequently has an outside belt of the goods lined with sleazy canvas, slip-stitched to the lower part of the bodice so that it projects quarter of an inch below and finished with lapped, pointed ends in front, fastened with the patent invisible eyes and hooks before described, which are warranted not to rust.

Tapes with which to hang a waist are sewed on in a loop to the armholes toward the lower back part. Cut out the armholes sufficiently to prevent any binding. A snug fit is never a tight one, especially in any one part, but even all over. As the corset fits so the waist will, and a corset fit is not a "golden apple," but within the reach of the greater number of women, as before said.

## CHAPTER XI.

### HEALTH AND STYLE.

It seems to be the fad of many writers and talkers to prate of all fashionable gowning as being unhealthy, as though health and homeliness grew like twin cherries upon the same stalk. Fortunately, many women do not dress in a manner calculated to injure their health, but some always did so, and probably will continue in the same path, but in the meantime the race is improving, and, as a rule, women dress in a more healthful manner now than since the days of the classically garbed Grecian maiden.

Health is the greatest blessing Providence can bestow upon a woman, yet there is sufficient original sin in human nature to implant the desire within the heart of every woman to look stylish and to dress becomingly as well as healthfully. The essence of style is a birthright and cannot be imparted, but proper materials and designs and becoming colors will give a gown a certain amount of style, especially if combined with a modicum of originality. As a general rule, do not anticipate fashions; neither be too modest and fail to grasp an opportunity to have a pretty, stylish gown, which gives the wearer a feeling of universal good-fellowship with her sisters and adds to her confidence and happiness.

Begin at the foundation and improve yourself with physical exercises that may add to or take from the form, diet if necessary, have daily sponge baths and use the *Ne Plus Ultra Face Restorer*, and be as young and strong as possible. Nowadays a woman is as young as she looks, and I believe in her keeping far behind Father Time, with the aid of a good face lotion, pure air, becoming and healthful dress. I do not advocate extravagance or the neglect of one's duties, but I also claim that it is a duty woman owes to herself to look as well and to keep as young as she can, and so take care of your complexion, and dress to suit after getting it in a good condition.

Well-fitting underwear is necessary, and the all-wool of a light-weight is less bulky than other makes, and for this reason, the various union suits are popular. The proper corset has been discussed in another chapter, and out of the variety offered by the "W. B." make every figure will find its fit. On the corset wear the Foster hose-supporter, which is made on hygienic principles, and may be had for the front or sides, keeping the hose in perfect

position, ditto the corset. The garter is so injurious in stopping the circulation of the blood, if worn sufficiently tight to keep the stocking smooth, that I need not say anything of its disadvantage.

The shoes should be selected according to the shape of the feet, and not as the wearer wishes her feet to be; if not born with a Spanish arch to the instep, wearing a shoe of this shape will not cultivate one. Lace shoes firmly over the instep, keeping the front from pushing forward.

In the matter of muslin underwear there are many minds regarding chemises *versus* underpetticoats and corset covers. The two latter take the place of the former and show less fulness at the waistline. Stout figures may have drawers and petticoat fitted to a deep yoke with a drawing-string from the side. Do not put buttons on a piece of underwear, except corset covers, unless you wish them to show through the dress at the waistline. As some dress skirts are made unlined in order to secure lightness, numbers of women use a well-flared Sorosis petticoat for both a "drop" lining and petticoat. A ready-made petticoat of this make is sure to be well made, carefully fitted, of the newest shape and material, and thus secures the correct hang to the

dress skirt which it could not have over an ill-fitting petticoat.

There is nothing especially reforming about this style of dress, but it is light, warm, comfortable and can be suited to the individual needs and to present styles; the latter are not to be held responsible for some of the queer designs seen; these are the fancies of extreme taste, or rather of a lack of taste. Do not wear heavy skirts, use an interfacing of Paquin, and do not have a walking-skirt dragging on the ground. Never despair of having a style about your gowns and comfort as well; many styles must be changed to suit the wearer which develops the individuality,



and that is the greatest secret of the success of French modistes, who make fashion yield to the needs of the wearer.

The figures illustrated in this article show the result of correct and exaggerated dressing for a full figure, one being attired in a Shirred waist and skirt, with unduly large sleeves, flared flounce, badly arranged hair, etc. The other figure of the same weight wears a skirt of long lines, waist of same effect, well lowered in front, medium sleeves, a straight-front corset and the hair arranged in a closer style, presenting an entirely different appearance to the one determined to wear shirring because it is fashionable, irrespective of her peculiar needs.

A stylish tailor gown cannot be accomplished at home for any figure, as the finishing and make are not a dressmaker's but a tailor's work, but some of the ready-made fill every desire, and can be found in a large variety of colors, materials and styles, as the Wooltex make, giving universal satisfaction and solving the question of stylish street gowns, for which the tailored suits are preeminent. Keep the extremities warm and the dress light and do not follow the extremes of fashion, for they cannot fail to interfere with health. In the meantime, keep up with the reigning fashions, but adapt them to your especial needs. Just how to do this is one of the aims of this little book, as I claim that every woman should be garbed becomingly and healthfully; it costs no more, will prove a rational manner of dressing and render the world more refined and artistic.

Well-fitting gloves round out a stylish toilette for any occasion. If for traveling, shopping or outing, a piqué glove is advis-



able, as it is of a heavier kid and has a tailor-like finish that is especially suitable for such costumes. For visiting and dressy wear a fine glacé kid is recommended in tan, brown, gray, mode,

white, etc. For evening, white glacé or suède kid reign ever above all rivals, but sometimes very stylish black toilettes are finished by black suède gloves.



While separate skirts and waists are not considered as stylish as entire costumes of one material, they are retained for their convenience and comfort, to which style is also added by the materials selected and the make, as is shown in the half-length illustration, made of striped Viyella flannel, which can be worn during any season with satisfaction, as it neither shrinks nor fades if treated intelligently when washed. Here

is a formula for washing it: Make a suds of Ivory soap and hot water, wash the fabric in the hands without rubbing soap on it, rinse in clear water of the same degree of heat, doing it all quickly to avoid soaking in water; squeeze nearly dry in the wringer, hang it in the shade, and when almost dry iron with a thin protection, like old muslin, between the flannel and iron. This soap is convenient to use in such "hurry" tasks, as it floats and remains in sight when needed.

More of correct gowning is written of from a fabric point of view in another chapter, but I wish to impress here upon my readers the fact that health and style are a possible combination, do not prove expensive, may be made becoming, and add to the comfort and satisfaction of every woman attempting home dress-making, which can be made an interesting study or a tiresome task.

## CHAPTER XII.

### BECOMING COLORS AND MATERIALS.

What to wear and how to wear it, if known, transforms many a plain woman into one at least pretty enough to attract attention. It is no idle vanity to study individual needs and to bring out all good points unless the seeker after good looks does so to the detriment of her health and neglects important duties or cultivates extravagance and becomes a monument to selfishness. Find out what is becoming, and then cling to those shades, be they three or six. In these days of combinations of colors and materials many changes may be rung with even three colors for the ground-work. It costs no more to dress becomingly than to make a "guy" of yourself, and in the former case you will be happier, and thus diffuse more happiness around you.

Some women never look loud, others jar in any bright color; if you have not the taste to tell if an article suits you ask your dear friend to criticise it for you. Neatness does not mean primness, but it does mean some order about the dress; the picturesque, unkempt style looks well only in a picture and few of us are models. Frills and fancies suit a young or small woman while absurd on a Juno. It is easier to put on than to take away plumpness, therefore the stout woman must exercise more care for she cannot be hid. A woman growing *passé* owes it to herself to soften the touches of time and she must consult her complexion in order to do this.

A sallow skin there hardly seems any excuse for when Ne Plus Ultra lotion, outdoor exercise and cold rubs will give a better complexion, but such things must be continued, not taken up as a passing fancy. Gray hair is not unbecoming to a youthful face or soft, pink cheeks, otherwise it gives a duller tone to the general appearance. An old test to discover what is becoming to the skin is to put the ungloved hand by the color, and if it looks well the face will. This loses force when we remember that many have whiter hands than complexions, and vice versa. Another plan is to dress in a shade that exactly matches the eyes, but this restricts the wardrobe to one color, and such gowns lack the spice of variety said to be necessary for our well being.

A short, stout figure must not wear bright colors, a plaid, wide stripe or large designs. Narrow stripes, tiny patterns or very small checks will, however, cause such a person to look more

slender than a plain material, unless it is black. Rough materials must not be even looked at by such a figure for fear that the possessor might be tempted to buy them, and then regret it as long as the dress lasted. Such a figure looks best in dark colors, long lines, demi-train skirts and if inclined to flush, white should be about the neck as a finish.

A stout woman that is tall has an easier task in dressing her figure, as it only requires condensing in width. Narrow and medium stripes (ditto figures), checks and plain goods may be used in dark and light shades. Avoid a mass of white, and if a white gown is worn during the summer, white being appropriate for all ages, select a ribbed piqué or a corded dimity. Both of these types need the narrow belt and elongated bodice point and well-fitting garments, but their hair, eyes and complexions are also to be considered when buying a new gown. A bizarre style sometimes "goes" in the house as a quaint conceit, but never in the street.

Short, slender women can wear any color, but their lack of height prevents immense plaids, wide stripes and very large designs from being just what they want. The happy medium is better in every respect here in styles and designs. One thing to be remembered is that too broad effects cannot be successfully carried off by a woman under 5 feet 4 inches, no matter what the reigning fashions may be.

The tall, not-too-slender woman of about 5 feet 7 inches, and weighing 140 to 150 pounds, is the one that it is a delight to dress, especially if she has a good walk, round waistline and long waist; of course, before 30 I would not wish her such a weight, and in any case moderately slender women look younger than those with large waists and broad hips.

The very slender woman can wear anything for she can "make up" and adopt the loose styles of dress to her own especial wants. A few general rules can be followed by every one, but many correspondents ask what colors suit their hair. Now, unless the hair be red, I do not notice it, only the skin and eyes. The skin with a color can wear what the same degree of fairness if pale cannot touch. What I call a good day skin looks well at any time, others light up only at night and are really dull in the glare of the sun.

Navy blue has an old effect upon any skin, except a fresh, rosy blonde, and brings out lines hitherto invisible to any eyes, but if a touch of pink or red is put with it the whole effect is

pleasing. Old rose is rather a *passé* color just now, but it is lovely for all that and combines beautifully with black, gray, white and brown. It can be worn by a drab blonde, brune blonde, rosy and sallow brunette.

The pink and white blonde with blue eyes can wear white, cream, black, light gray, turquoise, baby blue, navy, Nile green, lavender, purple, dark brown or rich red; if her eyes are on the greenish cast she may wear any greens, but not baby blue or navy. There are not many violet-eyed blondes, but they can wear deeper shades of the above, violet, heliotrope and pale pink. The blonde with hazel eyes wears the colors given to brune-blondes, and all blondes can wear red and pink if the latter is as pale as a blush rose and the former of a deep wine red or a coppery glow, which is so becoming to red hair. Mauve is becoming to a clear blonde and occasionally to a rosy brunette.

Red-haired women usually have clear complexions, but from the nature of the hair let them flee from emerald green, yellow, pink, light red, light purple, golden tan and pinkish gray. Black, cream, pale and dark green, light and navy blue, violet, turquoise, gray and nut brown are becoming for the Titian-red locks, as well as deep coppery-red tints.

What is known as a brune-blonde (neither light or dark) can wear almost any color, but if sallow avoid emerald, yellow-green, grayish-tan, steel-gray, clear white or brick-red. A golden-tan is becoming to a sallow skin also a pale yellow. This latter color is a powerful factor for good and for evil; only a sallow brunette can wear orange, a pale yellow is worn by a blonde of a like skin and she may be able to wear it at night and not by day.

There is a light-brown type, skin, eyes and hair, the latter having golden glints in it, and often the eyes, too, take on yellowish or goldstone gleams; with a creamy skin this interesting woman, who usually has Spanish or French blood in her veins, can wear all browns, cream, deep pink, yellow, red, even cherry, ivory and black with a touch of delicate pink.

The rosy brunette may wear with satisfaction cream, pale blue, pink of every shade, ditto red, clear and reddish purple, yellow of every shade, navy blue combined with pink or red, brown of every tint, pinkish gray, ditto mauve, and dark green, the latter needing gold or red to brighten it, and pale gold with black is handsome on this type. She can wear bright, deep and delicate tones if no olive lurks in the complexion; golden-tan is becoming to a brunette of this cast, also *écru*; but there are many

shades called *écrù*, and all types are safe in avoiding the dull ashen tone thus wrongfully named.

A sallow brunette needs warm tones to supply the rosy flush denied by nature. Let her avoid all blues, gray, violet, green and white. Yellow, orange, deep and rose pink, bright and dark red, golden and reddish browns and reddish purple are the shades for such a skin. Black is also becoming when combined with pink or gold. She may wear pinkish-gray with the one touch of pink that transforms many a complexion; the creams worn should be almost yellowish in effect; even ivory would require pink flowers if worn in the evening and it should not be attempted during the day.

Black and white is not becoming to a pale or dull face. Warm colors seem to increase the size. Genuinely elderly women dress to match the age of the face, not the gray of the hair. It does not mean more money to dress in a harmonious style, the artistic need not be eccentric or startling, but it is, rightfully applied, a vast improvement to us poor mortals.

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## CHAPTER XIII. MATERNITY GOWNS.

There is a constant complaint among ladies that magazines do not pay sufficient attention to this style of costume, which must be worn, nevertheless. A gown for this purpose must be perfectly comfortable, look well—as I have said before, I believe in women dressing as well as their circumstances will allow—and also conceal the figure in a measure. It need not be out of fashion if only a few rules are followed, as finishing the fronts of the lining with lacings to allow for expansion, the loose outside not requiring them, and cutting the skirt with a wider and longer front gore and putting in a drawing string in place of a belt. In the catalogue of May Manton patterns will be found quite a variety of designs for such needs.

Dress so as to combine light weight and comfort; wear an easy-fitting, soft-boned “W. B.” corset and the Foster hose supporter, and keep the figure without injuring the health; the under-clothes should be fitted to yokes, as they take up less room than gathers, and a “drop” petticoat, like the Sorosis, worn under a

light skirt, securing a smoothly fitted top and well-flared lower part to this important garment. Keep free from many bands and undue weight. Keep up the appearance with the Ne Plus Ultra Face Restorer, as the complexion is apt to fare badly, and there is no reason why it should not be cared for, and be cheerful, for cheerfulness is a wonderful retainer and restorer of youth.

As for the dress itself, there is usually provision made for a home gown, one for the street and one for nicer wear. The street suit should be of an inconspicuous color and either of a plain or mixed material. The indistinctly striped cheviots, mixed tweeds and Priestley cravenettes are excellent for this with braid trimming. The skirt should be of a fashionable style, interlined with Paquin. Be careful to allow for any "hiking" or uplifting at the center front. The top of the front width should be curved up instead of down and sewed to the belt, with a few gathers in order to have an easy fit over the abdomen. Run a drawing string in the top of the skirt at the back or allow a large lap-over on the band, to provide for its enlargement.

If a tailored street gown is considered the make known as Wooltex offers suitable materials, colors and careful finishings in different grades of fabrics. The coat styles will prove becoming with their long lines, and the least conspicuous trimming will be braid, stitched edges or a silk collar, cuffs, etc. A full-length coat, half-fitting, can be of "Moneybak" black taffeta or navy, Oxford or olive cravenette, and will be found convenient for walking, driving or traveling. Dark colors and black are recommended as having the effect of apparently decreasing the size.

For morning wear a dressing sacque of Viyella, flannelette, cotton goods, cashmere, etc., with an old skirt or a loose wrapper, may be donned. For the afternoon nothing is neater or more comfortable than a teagown, which is one of the most convenient fashions that our English cousins ever sent over to us; it may be of plain or figured woolen goods, Japanese silk, flannelette, lawn, etc., according to the season and the purse. With some lace and ribbons such a gown is easily trimmed, and is usually of the loose Empire style, half princess fitting, with a Watteau back, etc., large sleeves and a dip back to secure the "long lines" now in vogue.

Fancy négligée sacques are of challie, remnants of albatross or the light striped Viyella that does not require a lining, and may be simply trimmed with featherstitched edges done with Heminway's crochet silk in a similar or contrasting shade. Always keep a round waist and back of a skirt closely con-

nected with the Clinton safety-pin, as a drooping skirt and lifted waist possess neither style nor comfort, and should never be divorced.

Dressy costumes are of some material that will pay to make over afterward, as a black wool or silk and wool, a black "Money-bak" silk, a net lined with taffeta of this brand of silk, etc. A simple style is best, demi-train, rich flat trimming, as lace or passementerie in lengthwise effects. A touch of trimming in the form of "Boulevard" velvet is always in good taste for a woolen gown.

All of this style of dress is not of the so-called "dress reform" school, but it combines light weight, comfort, warmth, utility and a decent appearance, which traits many reform ideas do not include. I believe in reforming dress, inasmuch as health and comfort demand the above essentials, but I cannot see the need of making oneself look like a "guy," under any circumstances. At this trying time every woman wants comfort, and at the same time her natural good sense and modesty demand a gown that will render her less conspicuous, and these points are kept in view when describing costumes, making them conservative in fabrics, styles and color; for this reason black is popular with a touch of color, as it never seems prominent among costumes, and yet always presents a woman as well dressed.



## CHAPTER XIV.

### ORNAMENTAL HAND-SEWING.

Of late the use of ornamental stitching in dressmaking has become a pronounced fad, and enables the modiste and amateur alike to accomplish beautiful effects at a small expense. These stitches are easily learned, which cannot be said of elaborate embroidery, and are illustrated sufficiently for any one to be self taught. The proper working materials will add greatly to the work, and for the fagoting, coral stitch, knot, etc., nothing can surpass the crochet and twisted silks of the M. Heminway & Sons Silk Company, noted for their luster, evenness and rich coloring. They are now also made in the fashionable dress shades, enabling one to ornament her gown with an exact match in the way of decorative work.

Edges are buttonholed or finished with the various feather stitches shown in illustration No. 1 of this article, which are of the narrow designs. The irregular stitch of No. 1 of this collection is known as the cat for some unknown reason. No. 2 is a herring-bone, which may be used on an edge or answer to connect edges, as it is really a species of the fagot stitch. Nos. 3 and 6 are decid-

edly coral stitches of the feather family, and are among the prettiest decorations for finishing bands and edges.

Nos. 4 and 7 are of the fagot order of stitches, now especially used for connecting seams, bands, tiny bias strips, etc., in neckwear and dressmaking; properly speaking, these two illustrations are the plain and twisted Russian stitches, and, though shown caught in rows of buttonholing, they are usually carried back and forth from the edge of the dress material. No. 5 is a genuine feather stitch, and No. 8 is called a brier stitch, though one is perfectly

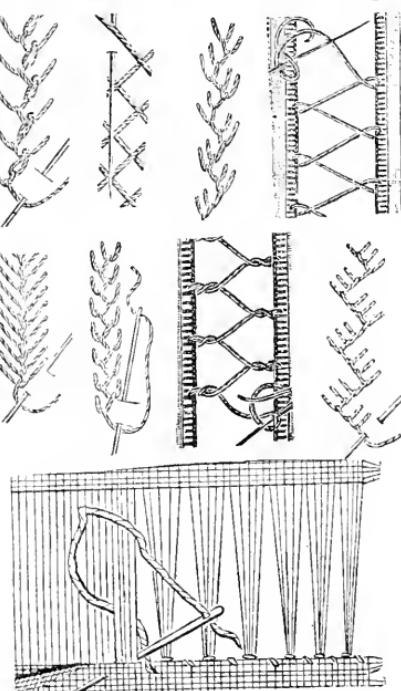


FIG. 1.

correct to style Nos. 4 and 7 fagot and the others feather stitches.

Beautiful effects are obtained with the twisted silk for feather stitches on silk, crêpe de Chine and woolen gowns, and fagoting with crochet silk, both of the Heminway brand. The illustrations plainly show how the work is done; the stitches are to be firmly made, but not drawn, and, according to present fashions, the silk must be of an artistic match, white, or, occasionally, black.

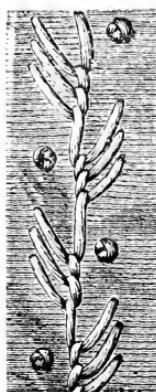


FIG. 2.

The 9th figure shows a small piece of hem-stitching which may be wide or narrow, as it may be for a band of openwork or merely to fasten down a hem, indicating, in any case, the necessity of pulling threads from the material. This stitch appears on fancy linen articles—centerpieces, sideboard covers, etc., on tucking, ruffles, etc., of ornamental dress-making—and too tightly a pulled stitch must be guarded against.

A combination of stitches often can be used with excellent effect, as in Fig. 2, stitch and French a stripe to divide clus front and sleeves of a knot bring up the crochet silk just where hold the strand in the around the needle one size of the knot is to needle through the it comes up, keeping the twists in order formed and secured.

The knot alone is a most useful decoration for dotting a plain surface, filling out laces and appliqués, etc. It is really easier to say what not to use such ornamentation on than to decide a limited amount of use for it. Several lace stitches are used in the openwork medallions that form entire yokes or inlays on a bodice or skirt as lace motifs are applied. These pieces show a web



FIG. 3.

where the feather knot are arranged as ters of tucks on the silk waist. For the needle threaded with the knot is wished; left hand and twist it to four times, as the be, and return the foundation near where

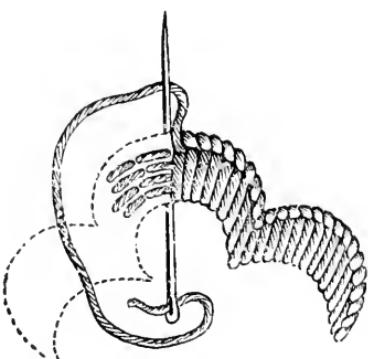


FIG. 4.

center, done with silk, according to the fabric, as crochet, twisted silk or Japan etching silk, and a Greek cross or rosette center, finished with a tiny bias band that is fagoted to another band, and these, in turn, often have knots or feather stitching over them.

The motif shown in Fig. 3 is used as medallions are, and is made in a half feather stitch, with the outer edge spread to keep the circular outline, using crochet silk which spreads a trifle when worked. Fig. 4 gives a method of scalloping edges with the ordinary button-hole stitch, padding with a few short understitches if necessary. Such a finish can be used on dressing sacques, flannel petticoats, silk ruffles on silk petticoats, infants' wear, fancy work and a host of articles for the wardrobe, table, etc.

A useful motif is the crow's foot, used by tailors to finish seams, pockets, buttonholes, etc. It is triangular in shape and solidly covered with stitches. Bring the needle up at the lower left corner, carry it to the upper point, bring it up again at this latter point, and carry to the right corner, bring it up at the same and cross to the left corner, always keeping up the same rotation with the stitches. The stars used for filling spaces are of fine stitches, all crossing at the center.

Do not rough up your silk; use moderately long strands, wash embroidery with Ivory soap and cultivate even work in all fancy stitches and both evenness and artistic shading in regular embroidery or "needle pictures." The last figure shows the oxhorn stitch, and is divided into steps, as the Fig. 1 are the horns as first made; 2, manner of inserting needle for the tie; 3 shows the needle making the chain, and 4 the finished stitch, which can be used as any feather stitch would be.

Care and experience will bring forth attractive results with

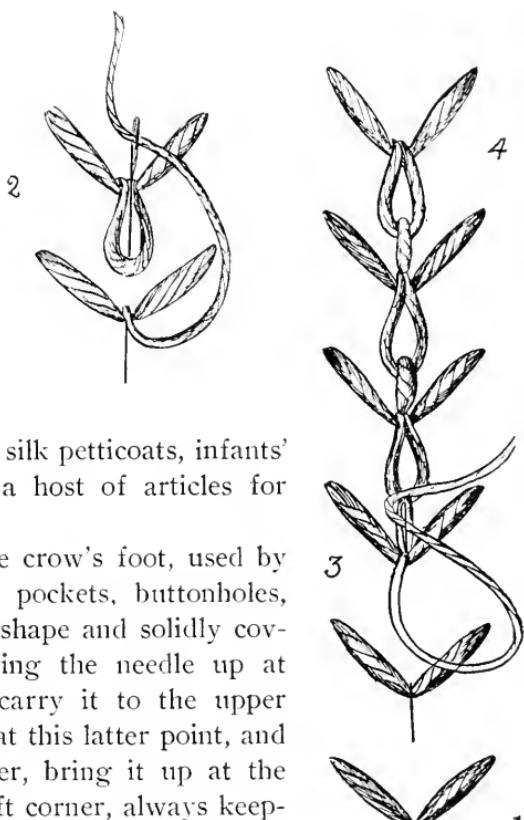


FIG. 5.

the fancy stitches, which are within the reach of all workers, while skilled embroidery is a gift, cultivated though it may be. Silk, cashmere, crêpe de Chine, Viyella flannel, albatross, etc., in white and colors, are decorated with outline and solid stitches and the two combined; embroidery in one color of silk; the best silks for all materials are those of Heminway & Sons, as Japan floss for silk fabrics, Spanish floss especially for fine work, and Japan etching silk and Turkish floss for the woolen materials before named.

In the regular embroidery entire evening gowns, waists, parts of dresses, as bands, cuffs, bertha, etc., are thus decorated, and if the home worker is proficient in this art exquisite results are obtained for a moderate sum. Artistic designs are now found among stamping patterns, and many of the stores also have designs made to order of any shape or idea, and the only wonder is how we have done so long without using more extensively the art of embroidery in home and professional dressmaking; now all seem awake to its possibilities, and the air is full of the work of the skilful needlewoman once more.



## CHAPTER XV.

### TO RENOVATE MATERIALS.

Before commencing to clean, renovate and make over any material decide to do it thoroughly and be sure that the article is in sufficiently good repair now to repay future efforts, otherwise put it in the rag bag and give the busy woman a rest. Rip up the goods with a sharp pen-knife and pull all of the cut threads out. Shake each piece well, and dust silken fabrics with a piece of flannel or old silk handkerchief; woolen materials need a whisk-broom and more strength for the brushing.

First and last, remember that naphtha, benzine and alcohol are all explosives when used near a fire or light. After cleaning materials with these hang them in the open air for the disagreeable fumes to evaporate, but if colored, do not hang in the sun or they will dry in streaks. Clean with a piece of the same fabric, if possible, or at least with one of the same color, but do not use such dangerous liquids unless all others fail; in any case, try first Ivory soap; that cannot hurt any fabric and has well been called "the universal cleaner;" if explosives are tried be very cautious with them.

If the hands are roughened with the use of cleaning waters, etc., use a vegetable oil soap, like the Ivory, and counteract all such effects. I will not advocate the use of old linings, as, when washed, they shrink out of shape and a dress cannot be properly fitted over an askew lining. Wash and iron the linings and cut them down for children's frocks only. When sponging any material do it with downward strokes, using a wad of the same or similar goods. When washing goods in a lather of pure soap and water do not rub soap on the entire material, only on the very much soiled places, and if a delicate fabric do not rub on the wash-board.

Black silk is the most encouraging of materials to clean, as it repays every stroke of the labor put upon it, particularly if of a good brand, as the Moneybak taffeta, and equal to a second renovating, coming out "almaist as gude as new." If silk has to be ironed place a piece of sleazy crinoline or old thin muslin between the iron and material. If silk can be turned always sponge what will be the outer side. Always snip selvage edges here and there to prevent drawing when wet. Silk should drip dry and the pieces must not be folded. If silk is simply badly creased dip it in

a bowl of naphtha and hang out in the air to dry. A French dyer says: "Sponge both sides of black silk with spirits of wine and iron on the wrong side."

When the silk is soiled from wear, dusty and limp, souse it in a suds of Ivory soap and warm water, rinse in clear water, hang out to dry and while still damp iron with a moderately warm iron on the wrong side. There are several fluids for sponging black silk, and all are excellent: Equal parts of warm water and alcohol; cold coffee, made strong and well strained; stale beer; water in which an old black glacé kid glove has been boiled, using a pint of water to a glove and boiling it down to half of that quantity; strain this pulpy mass, adding a little clear water if too thick; sponge with this; responge with clear water; partly dry and iron. One can also dry without ironing by pinning the wet pieces to clean sheets spread on a carpet in an unused room.

Borax and water is a fancied sponging fluid with some, using a teaspoonful to a pint of water. Black satin that has worn shiny may be dipped in naphtha and hung out; the material should not be sponged, as it destroys the surface of this fabric. An excellent authority speaks of sponging dirty, greasy looking silk on both sides with a warm Ivory soap suds, wiping off the suds with a fresh wad of silk, shaking and drying without ironing. A strong decoction of ivy leaves cleans black silk. The simplest plan is often the best, so try soap and water first.

Remove any grease spots before commencing with the sponging of either black or colored silks, using a lump of magnesia, and rubbing it on well if the color will endure water; or tear a visiting-card apart, and with the soft inside part rub and the grease will disappear. French chalk removes grease and does not injure colored silks. Scrape a little on the spot, rub it in, and let it remain twenty-four hours, and then brush it off. Repeat the process, if necessary; some grease spots are hard to remove.

Black ribbons are cleaned just as black silk is, and may be ironed or rolled smoothly over a broom-handle until dry. If the ribbon is really soiled, brush it softly or sponge it with a tablespoonful each of alcohol, soft soap and molasses; mix well, and after using as a cleanser rinse the ribbon in cold water; roll up in an old piece of cloth, and iron when partly dry with a moderately hot iron. Black ribbons may be renovated by sponging them with a mixture of one-third alcohol to two-thirds water. When partly dry iron them under a piece of black crinoline.

Ribbons are steamed by passing over a wet cloth thrown over a hot iron. To insure the steam going thoroughly through the creases hold a wad of dry cloth over the ribbon, with it smoothing out the creases. This works much better than a brush. Use clean, white cotton cloths. Some taffeta ribbons will not come out well by anything but pressing, with a wet cloth over. If stiff, pull out on the bias. Treat silks the same way. Dip colored ribbons into a bowl of naphtha to clean quickly; also silk throws or scarfs and neckties are renewed in the same manner. Also try them in the warm soapsuds previously described.

A very hot iron often discolors silk. If a white silk handkerchief was ironed with a medium iron and with a linen handkerchief between the iron and silk, the latter would not yellow. Clean colored silk with water in which a kid glove the color of the silk has been boiled, using a new tin pan to boil it in; strain and add a little hot water and ammonia. Wash in this and put half a teaspoonful each of borax and spirits of camphor to a quart of the rinsing water and hang each piece up until it dries, but do not iron. Colored silks are the most difficult to attempt improving, but grease spots are removed with French chalk, or rub over the stain a piece of wet magnesia; let it dry, and dust off. Ether is also used on colored silk.

Never rub silk vigorously. Japanese, China, India and pongee silks are freshened by washing in warm Ivory soapsuds, rinsing quickly and drying in the shade, rolled in a sheet for several hours and then ironed on the wrong side. Keep white silk wrapped up in blue tissue paper, and it is not likely to yellow, but if it does, use it cream-colored, as trying to bleach it is simply ruinous. Ammonia restores the color destroyed by fruit stains, but in turn often leaves a ring stain, which may be removed with naphtha or chalk, though the writer's personal experience is not encouraging when meddling with colored silks. It is one of the things in life that the more experience you have with it the less you think you know of it.

If velvet is badly marred and will not steam up in a satisfactory manner, transform it into *miroir* velvet by ironing it the way of the nap, moving the iron constantly. Velveteen and plush can be treated in the same manner and naturally a good velvet, as "Boulevard," comes out better after such a process than a poorer material. All of the above fabrics are steamed in the same manner, using a whisk-broom, a pan of boiling water, and an obliging friend who will brush up the nap as you hold the goods taut over

the steam the wrong side to the wafer. These materials will look like new. This process removes wrinkles, brightens the color and makes the crushed nap stay up when brushed against the grain, and will answer for black or colored pile fabrics. If the velvet has a grease spot on it remove it with French chalk before steaming. A sticky spot may be lightly touched with clean, cold water before the steaming process is resorted to.

Black woolen goods, as serge, cheviot, cashmere, henrietta, etc., are easily cleaned. First remove the grease spots with naphtha, remembering that this fluid is very explosive when exposed to either a lamp or fire. Clean mud and ordinary spots from a black dress with a rag of the same wet with warm water and soap. Never rub on the washboard a silk or woolen fabric that is being renovated, nor wring it tightly by twisting in the hands; either put it through a wringer or pat it nearly dry between the hands. To clean black goods make a lather of warm soapsuds, using a good soap without free alkali, like the Ivory, as a strong soap will ruin the goods, and a teaspoonful of borax to every two quarts of water. Into this dip the goods up and down and wash between the hands; then wring gently and pat partly dry; hang in the shade, and when nearly dry iron on the wrong side with a moderately warm iron. Always rinse once in lukewarm water, and iron until the material is perfectly dry. Wash alpaca in the same manner as above, adding a little gum-arabic to the rinsing water.

Paint is removed with benzine, and if the latter leaves a stain like water use French chalk on it. Water stains are frequently removed if the spot is rubbed perfectly dry at once.

Ammonia often turns black goods gray, yet we repeatedly see it recommended for cleaning spots, diluting it with warm water. When black goods simply look rusty sponge them on the right side with a wad of the fabric dipped in equal parts of alcohol and warm water, and when nearly dry iron on the wrong side until perfectly dry. If mud leaves a stain after it has dried and been brushed off rub it with a wad of black goods dipped in Ivory soapsuds. After ironing black woolens fold a full width down the center as in new goods.

A good washing fluid for black woolens consists of soapsuds with a teaspoonful of borax to every two quarts. Souse the goods in this warm suds and rinse in very blue water; then dry and iron, as directed above.

If silk warp woolen goods begin to shine, part of it may be

removed with the sponging of alcohol and water, but the shine soon returns and is only entirely removed with redyeing the fabric, as the shine comes from the wool wearing away, exposing the silk in the warp.

Remove grease from colored cashmere with French chalk. Rub it on the spot, then let it remain over night, and in the morning brush off; if necessary repeat the treatment. Wash a colored woolen fabric, as cashmere or serge, in warm water, putting a teaspoonful each of beef's gall and ammonia to a pail of water. Have the rinsing water ready, with a small portion of beef's gall in that, and wash and rinse quickly; dry in the shade and iron on the wrong side with a warm—not hot—iron. The water can be softened with borax. French chalk can be used on any color and material. Grease is also removed by rubbing the spot with a lump of wet magnesia and after it is dry brushing off the powder. If a fast color the material can always be washed in the suds made of a pure soap without the beef's gall to keep its color.

Grass stains are removed from white woolens with cream of tartar and water or alcohol. White flannel gowns require care not to shrink or become yellow unless a Viyella flannel is selected which does not shrink when properly washed in a suds of warm water and Ivory soap, no soap rubbed on it nor is the washboard necessary; rinse in clear water of the same warmth, wrap in a cloth until nearly dry after being pressed through a wringer and then iron on the wrong side with a warm, not hot, iron. All-white woolen dress goods may be cleaned in the same manner, using a cloth between the iron and the goods.

White woolens are dry-cleaned with hot, dry flour or corn meal, rubbing the article in a large bowl of this, shaking it off and repeating if necessary; then iron on the wrong side if creased, but hanging in the evening air removes ordinary wrinkles. White, knit shawls, babies' sacques, etc., are thus cleaned in flour or cornmeal, burying them in it for twenty-four hours. White flannel waists that are not much soiled are thus dry cleaned. White cloth revers, etc., can be covered with salt for a night and then this rubbed off with a slice of stale bread, using the crumb. Pipe clay is used by military men for cleaning white materials. White woolens yellow from age may be whitened by washing in pure soapsuds and drying in a warm sun. Yellow linen requires a boiling in milk and soap, one pound of soap to a gallon of milk.

Navy-blue flannel dresses are washed in bran and water with

a cup of salt to settle the color. Remove grass stains with alcohol, which seldom spots even the most delicate color. They can be removed from muslin with molasses. In each case keep covering the stain until it fades out. Silk vests or hose should be dipped in luke-warm Ivory suds, patted between the hands, rinsed, partly dried and then pulled into shape and ironed on the wrong side with a moderate iron.

Knit sweaters will soon lose their color and shape if not properly cleansed in hot soapsuds, but not rubbed, until clean, when the water is pressed rather than wrung out. Spread in an airy room out of the sun on a sheet, and pin down in the shape that they should be when dry. Mildew stains disappear if rubbed with a diluted solution of chloride of lime and then in clear water. If white goods get any spots of sewing machine oil upon them, the stains may be removed by immersing them at once in clear, cold water. Blood stains may often be removed by washing them, using no soap, out in cold water, but if not, saturate them in kerosene oil and then wash in warm water.

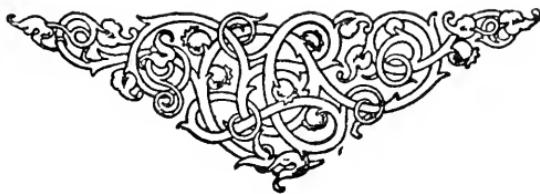
There is a waterproof crape for wearing in damp weather, but if the ordinary crape is worn and gets rusty and slimsy, as it will in time, it can be renovated at home after a formula that I have personally tested many times. Rip out the hems of veils, brush away all dust with an old silk handkerchief, and wind the crape smoothly, catching it with pins, around a broomstick or clothes-stick. Fill the washboiler half full of water, and when it boils lay the stick across it, the ends resting on the edge lengthwise. Keep the water boiling hard and steam the crape all day, turning the stick so that every part of the crape may be reached. Then put the stick away for twenty hours, as the crape must be perfectly dry before unpinning it. This gives it a good black and it is crisp to the touch.

A cleansing fluid that has been very highly recommended to me by a practical pharmacist is made as follows: Gasoline, one gallon; ether, one teaspoonful; chloroform, one teaspoonful; ammonia, two teaspoonfuls; alcohol, one gill. Mix well, and do not use near a fire or in a closed room. Do not use the last half cupful if cleaning delicate colors, as the ammonia settles and will discolor light fabrics. Buy the last four drugs in quantities of an ounce, as it will be cheaper in the end, and keep for future use what is not needed at once.

This fluid cleanses silk and woolen materials and does not shrink the fabric, leaves a new finish, does not yellow white, can

be used on the most delicate colors and fabrics, and is very cheap. Pour out sufficient of the fluid to cover the article to be cleaned, using a china washbowl or new tin pan. Put the article in and wash as you would in water, rubbing the soiled spots especially with an old soft toothbrush on a flat surface. Wring out from this and rinse in a second portion of the fluid; wring out again and hang in a draught until the fluid evaporates. Save the remaining fluid, as it can be used a second time on dark materials, like men's clothes, black dresses, carpets, etc. If the article is too large to put into the fluid use a sponge or cloth similar in color to the soiled fabric. This cleanser will not remove stains made by syrup or sweets, which must first be washed in water.

When color on a fabric has been destroyed by acid, ammonia will neutralize the same, and after this using chloroform restores the original color. Strong borax water will remove oil stains from cotton and linen. Tar and axle-grease stains are the most discouraging known, but if taken at once, soap, oil of turpentine and water applied in turn will remove them from white cotton and linen. Colored cottons and woolens are smeared with lard, then rubbed with soap and water and left standing for an hour, and finally washed with oil of turpentine and water alternately. For silks continue the same treatment as for woolens, only use benzine instead of turpentine; drop the water from a height on the under side on the stain and do not rub the material. Try the mixture on a small piece of the goods, or upon a hidden portion of the skirt facing.



## CHAPTER XVI.

### TO CLEANSE LACES, FURS, ETC.

The best cleaners are the French people, and they do not advise ironing lace, but if it is done have the ironing-board well padded and put a cloth between the lace and iron. Do not dry black lace by the fire or it will turn rusty. Wash black lace in a pint of warm water with a teaspoonful of borax dissolved in it, and use an old black kid glove for a wad to sponge it with. Borax, diluted alcohol, beer, strained coffee and water in which a black kid glove has been boiled, are all excellent renovators for black laces, as is also cold strained tea.

When drying lace the shape of an article, edge, etc., must be retained and professionals use for this smooth boards padded with an old blanket and covered with clean white muslin, pinning down every purl of the edge, each scallop, etc., until perfectly dry; avoid an iron on lace if possible, especially a very warm one. A simple method for freshening black lace is to soak it in milk over night, rinse in cold water and press lightly when nearly dry, using an old silk handkerchief under the iron. Another plan is to souse the lace in water containing a few drops, ten to a quart, of alkali volatile.

When black lace is really dirty wash it first in a suds of cold water and Ivory soap and then use the cold tea, strained coffee or whatever may be preferred. Many prefer, after sponging the lace, to wind it around a bottle filled with warm water and allowing it to remain until quite dry. Lace that has grown rusty from dust should be well shaken and rinsed in a cup of water with a tablespoonful each of alcohol and powdered borax; pat nearly dry, pull out the edges and iron, or dry over a bottle. When sponging lace, rub from the selvage down so as not to pull it out of shape.

Gold and silver laces require their own special treatment. An English method for silver lace is ammonia applied with an old nail brush, drying in the air. For gold lace the following is suggested: 1 oz. stale bread finely crumbled,  $\frac{1}{4}$  oz. magnesia,  $\frac{1}{2}$  oz. cream of tartar made into a paste with spirits of wine and applied with a nail brush. When dry brush off the crumbs and rub gently with chamois leather. Gold and silver laces are also cleaned with grated breadcrumbs mixed with powdered blue. Sprinkle this well-mixed preparation over the lace for a few hours, then brush off the crumbs with a piece of flannel and rub the metal gently with a piece of red velvet, the color of which is as important as

the material, though why this is so no one can tell, unless it is some property of the red dye.

Real lace as dainty as a cobweb should receive the dry process used by French cleaners. Take clean white paper, and cover it with calcined magnesia; lay the lace over it and sprinkle on more magnesia; over this place another piece of paper. Put between the leaves of a heavy book for three days, and then with a shake scatter the powder. This is a satisfactory method of cleaning lace. White silk laces are cleaned by soaking them in milk over night, then they should be washed in warm Ivory soapsuds, rinsed, pulled out, and finally pinned down on a towel while damp. If you wish to give a yellow tinge to lace, make some strong coffee, boiling it for an hour; strain, and mix with cold water until the right tint has been secured; then soak the lace in it for half an hour and dry as before directed. A creamy *écrù* shade may be given to white lace by putting powdered saffron in the rinsing water until the color is obtained. All laces should be soused up and down and gently squeezed or clapped dry between the hands.

White cotton laces are washed in a warm Ivory soapsuds, rinsed, boiled, rinsed for the second time, patted nearly dry, and then pinned down on a clean towel over a smooth bed or pillow. Every point of the scallops must be carefully pinned down into shape. Silk or cotton lace that has yellowed from age may be whitened by covering it with the same soapsuds and allowing it to stand in the sun. Grated breadcrumbs will clean lace that is not much soiled. White laces need a little bluing in the last rinsing water; weak tea gives them a slightly *écrù* tinge. Very dirty lace may be soaked in warm soapsuds all day, changing the water occasionally. The softer the padding of the ironing-board the more a heavy patterned lace will stand out in relief.

An old-fashioned manner of cleaning white lace is to wind it around a bottle or earthen pitcher, place on a plate, put in a pan of boiling Ivory soapsuds, add water from time to time, and after three hours place in clear tepid water, then cold water, changing until the water remains clean and then dry the lace, still on the pitcher, in a clean place. The lace must be wound on smoothly, scallops pinned down when necessary and also the end.

Dark furs, seal, mink, Alaska sable, electric seal, etc., are cleaned with mahogany or fine cedar sawdust, which can be purchased at any manufacturing furrier's. Place the fur on a table, hairy side up and rub in the sawdust by the handful, do not be ungenerous with either the sawdust or the rubbing and then shake

over the table, saving the sawdust that thus falls. Then lay the hair side of the fur down on two or more pillows, according to the size of the garment and beat well with a switch. Shake pillows occasionally and continue beating until all of the sawdust has been removed. White furs are cleaned in a similar manner with white cornmeal.

Grease is removed from fur with gasoline, remembering that it is very explosive, applied on a piece of batting; constant rubbing and several renewals of the gasoline are often necessary. If this fails, do not become discouraged, for there remain spirits of ether, oil of turpentine and benzine to be tried. To dye feathers black, first wash them in a pint of boiling water in which half a teaspoonful of soda has been dissolved; then rinse and put in the dissolved package dye as prepared for silk, holding by the tips of the stems and moving in the boiling water. Rinse in cold water, dry between soft cloths and over a stove where they may be waved in the warm air. If the feathers come out too light a black add more dye.

White wings are rubbed with any white face powder. White ostrich feathers are cleaned with flour or naphtha, and all are easily dyed black. They are curled by first heating them slightly, and then curl each flare over a dull knife; but if near a feather curler I would advise patronizing her, as the professionals do it far better than any amateur can. When feathers are worn in the rain or damp they should be dried at once over the stove, which generally restores the curl. Gray wings are to be gently rubbed through cornmeal and shaken. Aigrettes are washed in suds of the purest soap (Ivory) and shaken dry by the fire or in the sun.

Cube magnesia is used on white felt hats. Let it stand all night and then brush off with a soft brush. Light-colored felt hats may be rubbed over with a piece of white crinoline, the starch of which cleanses the surface; another plan is to use white cornmeal and then brush it off lightly. Use a soft brush at any time to dust off a felt nap, as it roughens easily. Black straw hats may be given a new lease of life by revarnishing them, which really takes the place of dyeing, using some black sealing-wax pounded into small pieces, and over which enough methylated spirits to dissolve it has been poured; then mix thoroughly, and apply with a soft brush to the hat, covering every crevice of the straw. Blue straw hats may be freshened in the same manner, using blue sealing-wax.

When not in use steel ornaments may be kept in a box of

powdered starch. If they should become slightly rusty rub with spirits of wine and brown paper, polishing afterward with a chamois skin. If decidedly rusty no gentle treatment will suffice. Soak them in sweet oil well rubbed in for forty-eight hours, and then rub with a chamois and finely powdered, unslaked lime until the rust disappears. When jet passementerie looks dusty and rusty wipe it off with a wad of black silk or cashmere dipped in diluted alcohol, and finally wipe dry with a clean rag. Silver buttons are cleaned with ammonia and flannel. All metal passementerie should be covered with tissue paper when not in use. Do the same with a patent-leather belt.

Tulle rosettes and folds which decorate summer stocks may be made to appear fresh and crisp by ripping them apart and passing the tulle through the steam of a pan of boiling water. Chiffon and silk mousseline may be renovated in the same way, but must afterward be pressed under a damp cloth. All fine white materials, white satin slippers and white laces, when not in use, should be laid away in blue tissue-paper to prevent their yellowing. Delicate silk embroidery may be brightened by spirits of wine, using a camel's-hair brush, and being careful not to stain the surrounding fabric. The odorless and good Omo dress shields can be washed in warm suds made with Ivory soap, which is pure, pulled into shape, and dried by pinning them up in a window. Soak genuine whalebones, when bent, in warm water, and then at the end of thirty minutes iron them out with a hot iron. Gilt braid can be kept a long time untarnished if in an airtight tin case.



## CHAPTER XVII.

### THE CARE OF GLOVES AND SHOES.

Kid gloves must be in oiled paper and a tin case in a tropical climate, ditto shoes. White and light-colored kid gloves are cleaned on the hands with naphtha—remember its explosive qualities—until the gloves are perfectly dry. Put on one glove and rub it with a clean piece of white flannel dipped into naphtha; wet it all over, and then rub nearly dry with a second piece of flannel. Do the second glove in the same manner, and let them remain on the hands until dry, in order to retain the shape; dust on a little talcum powder, then hang in a window until the odor has left. A sachet bag of white rose and orris-root powder in your glove box will keep gloves delightfully perfumed.

White or yellow chamois or castor gloves worn in the summer may be washed on the hands, in a lather of Ivory soap and warm water, first rubbing the most soiled spots with magnesia. Rinse in warm and then in cold water, keeping them on the hands until nearly dry, then pulling them off in their proper shape and pinning them up in the air to dry. I have been told that powdered pipe clay will clean white glacé kid. Another way is to use fullers' earth and powdered alum in equal parts, rubbing it on the gloves with a clean paint brush; then wipe off the powder, sprinkle the gloves with bran and shake both powder and bran off.

Mend kid gloves with a glove needle and cotton of the shade used in the seaming; follow the style of sewing, which may be buttonhole stitches, the edges lapped, and stitched or sewed through and through in a "prick" seam. Always mend gloves on the right side. If a hole is worn or pulled apart do not pull the edges together and spoil the shape, but work all around the edge with one or more rows of buttonholing which will fill the space, joining the last rows by a line of over and over stitches.

Black gloves which have grown white at the seams and finger tips may be lightly brushed with the tip of a feather dipped in a teaspoonful of salad oil in which a few drops of black ink have been dissolved. This is only for glacé kid, which may also be renovated with ink alone and each spot rubbed afterward with flannel dipped in sweet oil. The ink may be used on suède gloves, but not the oil. An English authority claims that light-colored suèdes may be washed and dried on the hands or a pair of box-wood forms, using soap boiled in milk as a suds, and rubbing

them with flannel, then with warm water, and finally a dry flannel. I have never tried this plan, but have cleaned slightly soiled suède gloves with cornmeal or dry bread, rubbing it over them and then using a clean piece of white flannel.

All black leather or kid shoes, and tan-colored as well, should be washed now and then with a piece of flannel dipped in a lukewarm suds of Ivory soap. When one's pocketbook can afford it have two pair of street shoes and two pair for the house, as experience teaches that changing them every day makes them last twice as long as when worn constantly. Besides this nothing is more restful for tender or tired feet than a fresh pair of shoes during the day. If shoes creak, bore tiny holes through the outer sole and fill with oil. When a shoe pinches in one spot lay a cloth dipped in very hot water over the place, renewing the heat as the water cools, and this will shape the leather to the foot. Keep shoes in ventilated box or drawer in a shoe bag. Fasten shoes firmly across the instep and ankles, and loosely over the ball of the foot.

The heavy calfskin shoes so often worn nowadays in rainy weather are rendered waterproof by greasing them with mutton tallow and then rubbing with ink and sweet oil in preference to any blacking. Foot forms or "trees" are used by some persons for every pair of shoes not in use; others keep slippers and ties stuffed with tissue paper and the former wrapped in same. Patent-leather ties are cleaned with flannel and shoe cream, rubbing the cream on with one cloth and wiping the shoe dry with the second piece of flannel; then wrap the ties in flannel, as patent leather loses its shine if exposed to the damp, dust or outside air.

An occasional rubbing with cold cream on a bit of flannel before using any prepared dressing will keep any shoes soft and flexible. Suède slippers are cleaned like suède gloves. Satin slippers are treated with bran or powdered magnesia, rubbing either in well and then brushing off. Tan-colored leather shoes are cleaned with a flannel cloth moistened with a little turpentine or with some of the various pastes sold especially for these shoes.

When shoes have been wet and covered with mud they will dry in a stiff, uncomfortable manner, unless rubbed at once with flannel, removing the water and mud; and rub with kerosene oil, using the indispensable flannel, and let them partly dry, when a second rubbing with oil or vaseline is given. Allow them to dry in a warm nook, and finally apply the liquid or paste dressing that gives the desired polish.

## CHAPTER XVIII.

### WHAT IS CORRECT MOURNING.

Within the life of each of us comes the sorrowful time when mourning attire is necessary, and comparatively few know what fabrics should be used during this period or how they should be made up in order to be thoroughly correct. Good mourning, which, of course, includes crape, is very handsome and refined in its appearance, and, while the first outlay is seemingly expensive, the materials last a long time.

I always prefer Priestley's black goods, for their durability, variety and uniform black. It is an easy matter to know when you receive these fabrics as they are all stamped upon the selvage with the firm's name. As black gowns are fashionable for those in and out of mourning, it is not an extravagance to buy them of good quality, as they can be cleaned and made over as no other fabric may be.

The deepest mourning is that worn by a widow, who dons Courtauld's English crape for at least a year, if of conservative ideas. Her first dress should be of eudora, which is a smooth, silk-warp material that may be spoken of as a perfected henrietta. This latter name, however, has been so abused by using it for all-wool goods that it no longer means only a silk-warp fabric. Eudora more than fills its place, possessing a handsome luster and feel and is of a pure silk warp. This trims well with crape and should be made up in the prevailing fashion, without going to the extreme. An entire suit usually forms the first costume intended for street wear.

In using English crapes see that the crimps run from the left to right, diagonally. Even dressmakers sometimes err in making up crape on the wrong side. If cut on the bias crape will present straight lines; it is so pliable that it can be shaped to any foundation and should be perfectly smooth, never puckered. For a time the use of crape ceased to a great extent, but it is worn again exclusively in such fashion centers as Paris, London, Vienna, Berlin and New York. Use it properly and it will prove satisfactory, but do not labor under the idea that it wears as a cheviot.

Crape should not be placed on the bottom of a skirt where hard wear comes and if arranged as a flat trimming it shows to the best advantage. There is a waterproof crape used for veils and trimmings of Courtauld's manufacture. Nowadays people don

colors after the plainest black garb, but it is certainly in better taste not to wear the brightest shades first. After wearing crape, colors should not be adopted without an interval devoted to plain black. Mourning has been defined as an outward mark of inward affection and respect and often prevents unkind remarks, as the wearing of crape tells the thoughtless inquirer that the wearer has suffered a loss which is at once respected.

The English nation observes the etiquette of mourning strictly, as may be seen from the following list issued by the highest society: A widow wears crape one year, plain black nine months and half mourning three; a daughter for parents wears crape six months, black three and half mourning for three months; a mother for a child wears crape six months, black three and half mourning three months; a sister dons crape for three, black for two and half mourning for one month; a grand-daughter wears crape for three months, ditto black and half mourning, or nine months in all; a niece wears plain black for two and second mourning for one month; a cousin wears for a cousin, black and half mourning each for a month. It is correct to wear mourning for a husband's relations as for your own.

Widows' crape veils are bought ready made, with woven hems or by the yard and the hems blind stitched. When complete the correct veil reaches the waistline at the back where the hem is three inches deep, and to the knees in front where an eight-inch hem is taken; longer than this they are of the extreme school. This veil is draped over a small bonnet, usually of the Marie Stuart shape, which is plainly covered with crape, has milliner's folds on the edge, a white ruche inside and tucked white lawn or black grosgrain ties; the veil fastens on in close cross plaits, each caught with a dull jet pin. At the end of three months this veil is usually worn thrown back, the deep hem uppermost, and pinned thus to the bonnet; over the face then is worn a short veil of plain Brussels net or one edged with tucks, a fold of crape or two or three rows of tiny black grosgrain ribbon.

The silk-warp and all-wool nun's veiling are used for traveling, rainy days and warm weather with a bonnet of the same. After discarding crape a widow wears a hat, usually of straw or felt, trimmed with wings, silk ribbon, black flowers, etc. Suède gloves are worn as long as in deep mourning, glacé gloves afterward, also onyx jewelry and a silk watch-guard; black-bordered handkerchiefs are worn with crape or plain black. At this time white lisso can be worn in the neck and sleeves, and even with

her first mourning a widow wears a turnover collar and cuffs of batiste or lawn, hemstitched.

Pure white for house wear is considered correct in all mourning. Black and white piqué suits are worn in summer with a white or black lawn shirt waist. A second gown for a widow may be of silk and wool or all wool crape cloth of a crimped weave, a rough cheviot, an imperial serge, a voile, étamine, soleil or wool satin, as it has a rich, glossy sheen and a soft wool texture. Another gown for any mourning is tamise of a hard twisted texture and silk warp clairette, which is a featherweight that shakes all dust. With the exception of crape cloth all of these materials are as handsome for those out of mourning as the mourners wearing it, as a handsome black is always in style.

Another material especially appropriate for mourning is the black and white designs of Viyella in stripes, Jacquard effects, figures, etc. It answers for waists, house gowns, kimonos, dressing sacques and full suits for the summer, affording a fashionable coat suit or shirt-waist costume and washing perfectly. In pure white with a black sash Viyella forms an attractive frock for young people desiring a white wool house dress for mourning. The soft gray patterns of this fabric form charming waists for light mourning.

With us a child wears deep mourning for a parent a year, or six months and lighter for a year, the same rule holding good for a parent wearing mourning for a child, a sister for a brother, a grandparent, etc. If a daughter does not wear crape, white neckwear is allowed at all times. Ostrich feathers, velvet, gold jewelry, etc., are not admissible until crape and even plain black have been discarded. The ordinary styles prepared for colored gowns are to be used in mourning, only without the elaborate trimmings; folds, bands, braids, etc., are generally worn; a handsome garniture after discarding crape can be of stitched bands, folds or accessories of Moneybak taffeta. The first full dress gown used in mourning can be of this rich-appearing material, with trimming of embroidered chiffon appliquéd or a touch of jet; young and matronly women wear semi-evening costumes of this taffeta.

## CHAPTER XIX.

### DEFINITIONS NOT GENERALLY KNOWN.

There is a lack of understanding in regard to the glossary of terms used among dressmakers and well-informed dry goods men. As such words are constantly appearing in fashion writers' notes, many of whom are also ignorant of their meaning, I add a list of the terms, thinking them of interest to my readers:

*Apron*.—Any kind of a draped or flat skirt front.

*Accordion Plaiting*.—The finest of single plaits done by machinery; steamed and dried so as to retain their shape.

*Ajour*.—An openwork effect in embroidery.

*Antique*.—A word used to designate styles of former centuries, such as satin antique, moiré antique, etc.

*Appliquéd*.—To apply one material to another, as lace applied to silk in a piece or single designs of leaves, a vine, etc.; also used as the name of a lace.

*Arabesque*.—A scroll figure.

*Armure*.—A fancy weave having a bird's-eye or diaper effect.

*Bag or French Seam*.—Seams stitched first on the right side and then on the wrong, leaving no raw edges.

*Basque*.—A tight-fitting waist extending below the waistline in different shapes; after the dress of the Basque peasants of France.

*Bayadére*.—Stripes running crosswise of the goods.

*Bengaline*.—Applied to silk and woolen goods, as well as to a small round cord filled with wool or silk. When the cord takes a fancy appearance the fabric is called crystal.

*Bertha*.—A trimming following the outline of a low-cut-neck dress over the shoulders and made full, as a lace ruffle, or plain, as a shaped piece of velvet.

*Beurre*.—Butter color.

*Bishop Sleeve*.—A shape like those worn on the robes of the bishops of the Episcopal Church; gathered at the top and again at the wrist into a straight cuff.

*Blouse*.—Loose round waist.

*Boa*.—Round fluffy article, long or short, for the neck; made of ribbon, lace or fur.

*Bodice*.—A tight-fitting waist.

*Boléro*.—A small round sleeveless jacket, after the style of the Spanish national costume.

*Border*.—Any trimming put on an edge or just above it.

*Bouclé*.—Tiny locks of hair scattered over the surface of a woolen fabric.

*Bouffant*.—A very full effect.

*Bouillonnée*.—A puffing.

*Bourette*.—Rough threads or knots appearing as straight or broken stripes.

*Bracelet Cuff*.—A straight band around the arm.

*Bretelle*.—Sometimes called suspender trimming, as it extends from the shoulder—back and front or in front only—to the belt or edge of the bodice.

*Broché* (also written *Brocade*).—Resembling embroidery, though the effect is obtained by weaving.

*Brodé*.—Embroidered effects.

*Cabochons*.—Large jet, steel, pearl, etc., nailheads or brooches used in passementerie and for millinery.

*Caracule*.—Fine Astrakhan fur, looking as though it had been moiréd or watered.

*Carreau*.—A square or check figure.

*Changeant* and *Chameleon*.—Changeable effects from weaving two or three colors together.

*Chiffon*.—The softest thin silk material manufactured.

*Chiné*.—Effects obtained by printing the warp before weaving, making the filling then of a plain color.

*Choux*.—A large rosette like a cabbage.

*Circular Flounce*.—One cut as a circle, upper edge plain and lower one full.

*Collarette*.—Large collar of various shapes covering the shoulders.

*Collet*.—A small cape or large collar.

*Crêpe Lisse*.—A light silk fabric, very thin and transparent, but feeling like crape.

*Crush Belt*.—One of soft folds.

*Cuirasse*.—A perfectly plain, tight-fitting waist.

*Dresden*.—Warp-print figures, like those used on Dresden china.

*Drop Skirt*.—A skirt of the dress material, made up separate from the lining and then hung or dropped from the same belt.

*Duchesse*.—The best satin fabric known.

*Dutch Neck*.—A square or round neck cut down only two inches below the throat.

*Epaulette*.—A trimming to fall over the shoulders.

*Eton*.—Short jacket after the style of the boys' uniform at the Eton school.

*Fagonné*.—Fancy.

*Fagotting*.—An embroidery stitch used to connect edges.

*Faillé Française*.—A silken material having a soft cord.

*Feather Stitching*.—Similar also to coral and briar stitches used in ornamental handwork and embroidery now applied to dressmaking.

*Fichu*.—A small cape, usually having long ends in front.

*French Back*.—A name applied to a single or double-pointed yoke on a shirt waist.

*French Knot*.—An embroidery stitch used in hand-made trimming.

*French Gathers*.—Gathers made of one long stitch on the outside and one underneath, and alternating.

*Frogs*.—Braid ornaments.

*Full Back*.—The straight-back widths of a skirt gathered in two rows at the top.

*Galloon and Passementerie*.—Bead, silk, spangles, etc., dress trimmings.

*Gaufré*.—An effect seen in silk where the material is pressed into forms or patterns.

*Gauntlet Cuff*.—One shaped like the gauntlet on a riding glove modeled after the spreading cuffs on the ancient mailed gloves of knights.

*Gigot*.—Sleeves in a large puff at the top of the arm and close below.

*Girdle*.—A cord, shaped belt or cincture for the waistline.

*Glacé*.—(See *changeant*.) When applied to kid gloves it means a smooth or dressed surface.

*Gotget*.—A high collar shaped low in front on the lower edge, like the collars of the coats of mail formerly worn by knights.

*Granite*.—An armure effect in both silk and woolen goods.

*Gros Grain, Gros de Londres, Etc.*.—Small ribbed silk goods.

*Guimpe*.—Yoke of white or colored material usually worn by children.

*Harlequin*.—Of three or more separate colors.

*Imprimé*.—Printed.

*Iridescent*. Rainbow, shot and changeable effects.

*Ivory*.—A pure soap used for cleansing all materials, etc.

*Jabot*.—A trimming, usually of lace, which is gathered very full and allowed to fall as it will in shells.

*Jardinière*.—Color effects resembling a garden of flowers.

*Lancé*.—Small dots; also written *petits pois*.

*Lapels*.—See *revers*.

*Leg-of-Mutton Sleeve*.—One full at the top and close fitting at the wrist, shaped similar to a leg of mutton.

*Liberty Satin*.—A soft, lustrous satin.

*Louisine*.—A thin, soft silk.

*Louis XVI., Regence, Directoire, Empire, Victorian, Colonial, Etc.*.—Styles that prevailed at certain periods in different countries.

*Mélange*.—A mixed effect of two or more colors.

*Merveilleux and Rhadames*.—Of the satin class of goods.

*Miroir Velvet*.—Looking-glass effects obtained by ironing.

*Moiré*.—A water effect like spreading waves over a silk, cotton or woolen surface.

*Moneybak*.—A famous brand of silk taffeta, *peau de soie*, etc.

*Motif*.—Part of a design, as a leaf from a spray of flowers.

*Mousseline de Soie*.—Transparent silk material.

*Nacré*.—Mother-of-pearl effects.

*Natté*.—The basket weave.

*Natural Color*.—The grayish flax shade known as “Natural,” viz., undyed.

*Ottoman*.—A large rep or rib.

*Oriental, Persian, Cashmere, Indienne*.—Names applied to a series of colors and patterns formerly found on cashmere shawls.

*Paillette*.—Spangles of gelatine.

*Plastron*.—A full front to a waist.

*Panel*.—A straight or tapering piece set in the front or sides of a skirt, usually between rows of trimming, so as to give the idea of an inlay.

*Peau and Poult de Soie*.—Of the family of satins.

*Piping*.—A tiny bias fold put on the edge of a band or garment as an ornamental finish.

*Placket*.—The opening left at the side or back of a skirt.

*Plait*.—Knife plaits are narrow folds turned to one side; box plaits have a fold turned toward either side, and double and triple box plaits have two or three folds; kilt plaits are single folds turned one way.

*Plumetis*.—Printed and dotted fabrics.

*Pointillé*.—Dotted.

*Polonaise*.—A waist and overskirt combined in one garment; taken from the national costume of Poland.

*Pompadour Effects*.—Mixed colorings in light shades, as was worn in the time of Louis XV. and Mme. de Pompadour.

*Postilion*.—Flat back to a basque formed by extensions on the center back pieces or separate tabs.

*Pres de Soie*.—A fine cotton lining, used for “drops” and skirts.

*Princess*.—A style of dress in which the waist and skirt are made in one-piece breadths from neck to feet.

*Quadrillé*.—Small checks or squares.

*Quilling*.—A narrow plait effect; a rose quilling is a very full triple box plaiting stitched through the middle, so as to have an effect like a row of full-blown roses.

*Rayé*.—Striped.

*Redingote*.—An outside garment cut in princess style, with a skirt front beneath.

*Revers*.—Pointed or square pieces turned back or reversed, usually on the front of a waist.

*Ruche*.—A trimming of lace, silk, ribbon, etc., laid in plaits and stitched in the middle or toward one side.

*Scintillante*.—Changeable.

*Shaped Belt*.—One made of folds or a plain piece of material laid over a boned lining shaped to fit over the waistline and below it, being a little deeper in front than at the back where it rounds up according to the form.

*Shirr*.—Two or more rows of gathers having a space between.

*Smocking*.—A peculiar effect used for elastic yokes, etc., caused by gathering the material in bunches here and there.

*Soutache*.—The narrowest of trimming braids.

*Spanish Flounce*.—A flounce extending fully half the depth of the skirt, gathered usually to form an erect ruffle.

*Stock Collar*.—A full or plain collar in imitation of the stocks of fifty years ago.

*Strass*.—Paste or artificial diamonds, also called rhinestones.

*Suède Kid*.—Undressed kid; a skin from which the outer part has been rubbed off or skinned.

*Surah*.—A soft silk woven in nearly invisible cords.

*Taffeta*.—A smooth weave of silk.

*Vandyke*.—Pointed effects seen in laces, trimmings, etc.

*Velour*.—Velvet.

*Vest*.—A flat center-front trimming for a waist and also a separate garment.

*Viyella*.—An unshrinking, pure wool English flannel.

*V-Shaped*.—An expression applied to a low-necked waist cut out in the shape of a V at the neck; also used to designate the shape of vests.

*Watteau Fold*.—A box plait down the center of the back of a princess gown, which is laid only from the neck to the waistline and then hangs free.

*Yoke*.—A trimming of a square, round or pointed shape for the chest and shoulders.

*Zibeline*.—Woolen material having long hairs.

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## CHAPTER XX.

### CORRECT GOWNING FOR ALL OCCASIONS.

One secret of being a well-dressed woman is to understand the proper materials, styles and colors to use for different occasions, and not to show, by donning the wrong attire, that you are not accustomed to such functions. In a slight degree climates and countries change such rules, but there are standard usages that pass in every clime.

The variety in materials has increased so that one is never at a loss for a selection and, fortunately for many of us, there are but few that are not repeated in less expensive goods, and with taste and skill used on a gown elegant materials are not so necessary as that it should suit the individual wearing it; many of the best-dressed, most stylish women seen are not those spending the greatest amount on their clothes.

On a stormy day what is neater than a Wooltex tailored costume of a dark color worn under a long coat of cravenette? When a pleasanter day dawns omit the coat and wear the suit shopping, traveling or for informal visiting, selecting black, tan, blue, brown or gray effects; the long coat is also worn for traveling and driving. No matter what gown is worn, see that it goes over a corset that fits and a petticoat of correct shape, as the Sorosis, as well as the Foster Hose Supporter, as the under-wear greatly influences the appearance of the frock.

For dressy visiting such gowns as one of Moneybak taffeta, colored voile or any of the semi-transparent wools so fashionable,

foulard, pongee, linen, jasper silk effects so often called gun-metal shades, broadcloth, velvet, mohair, etc., as the season may demand; the extensive trimmings of lace, silk galloon, appliquéd, hand embroidery, etc., are used so as to make the gown very elaborate or simple and yet dressy, but such a gown is worn for matinées, visiting, driving and day functions before noon; after that lighter colors and more trimming render the attire more ceremonious as the occasions after 12 M. prove to be.

An afternoon reception, dinner at a fashionable hotel, the theater, evening wedding, etc., demand a semi-evening costume which varies from a "real" lace princess gown to one of silk and cotton mousseline at 50 cents, but it must be light-colored, dressy to the extreme and much trimmed, and with such a costume a most picturesque feather, lace or flower hat is worn, and an elaborate half-long coat where fashion can be followed irrespective of the expense involved.

For a matron a gown of Boulevard velvet or Moneybake taffeta will form a standby for any afternoon or evening function, the amount and style of trimming making the attire plain or dressy to a point of being fussy. A long or half-long coat of the taffeta is also a most convenient garment, as it can be worn during the day or evening by all ages. A gown of black voile (veiling) with coat to correspond, both lined with handsome black taffeta, form a costume for a middle-aged or elderly woman whose usefulness can hardly be described in these days.

Traveling suits have changed more than any style of dress during the past five years, and it is universally conceded that Americans dress better while journeying than any other nation; their gowns are distinctly of two styles, the tailored jacket suit and the shirt-waist dress, the latter being of checked or striped



A VIYELLA GIRL.

taffeta, dotted foulard, the mixed gray jasper taffetas, black foulard, pongee, linen, etc. The suit with jacket or fitted coat now in vogue is of cloth, mixed tweed, plain or cravenette mohair, mixed linen, and various wools known as suitings made in tailor style and usually worn with a shirt waist.

The girl of outdoor sports needs another line of suits, as the illustration gives the hint of in a golf suit of Viyella flannel, which would also answer for tennis or for morning wear at home, as a flannel dress that washes without shrinking or fading is one no girl wishes to miss the opportunity of having. The same material in plain or striped effects forms the useful shirt waist to be worn with piqué, linen or woolen skirts at any season of the year; a flannel waist is usually termed *négligée*, but this flannel when stylishly made and hand embroidered, becomes unusually dressy.

The separate waist and skirt is not as stylish a costume as the one material dress, but it is so convenient that the waist will not "down" at any one's behest, especially since the pretty fashion of trimming the waists with embroidery or fancy stitching, lace, buttons and silk pendants came in. For the woman with a limited wardrobe the separate waist remains a "must have," and for evening wear is of lace, chiffon plaited, soft silk as *peau de cygne*, *louisine*, etc., white being largely the favorite.

Day wear waists are of flannel, Viyella, Boulevard dotted velvet, linen, piqué, Madras, lawn, damask, albatross, mohair, cashmere, *crêpe de Chine*, challis, foulard, pongee, fancy taffeta, Moneybak black taffeta, voile and numerous dress goods that come and go with every season, making the variety of materials sufficiently large to satisfy every purse, taste and complexion; when selecting do not forget to consult the complexion as well as the uses to which the waist will be put; making becomingness and individuality the keynotes in dress whether \$5 or \$500 can be spent on the gown.

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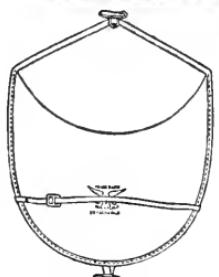
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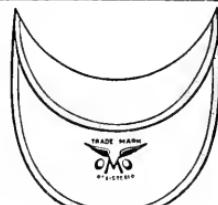
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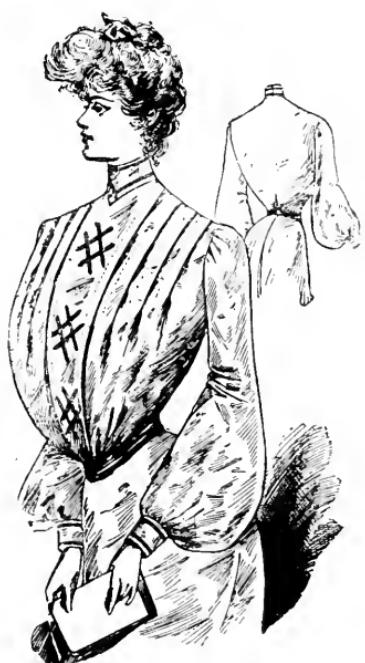
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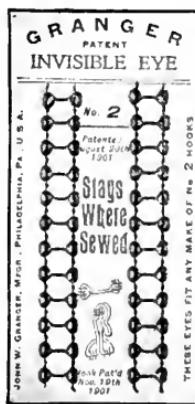
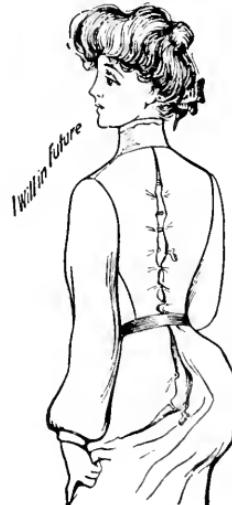
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